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ABSTRACT

The primary objective of the high school music literature course is simply stated: the course was directed toward the enhancement of students' understanding of the literature of music. It attempted to accomplish this through a set of specific objectives -- development of skills, abilities or knowledges which are all qualified by the term "increasing." (JL)

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The Development of Content and Materials for a Music Literature Course in the Senior High School

Cooperative Research Project No. H 243

NEAL E. GLENN
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The University of Iowa

AA000375

THE DEVELOPMENT OF CONTENT AND MATERIALS FOR A MUSIC LITERATURE COURSE IN THE SENIOR HIGH SCHOOL

Cooperative Research Project No. H 243

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Iowa City, Iowa

1966

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THE DEVELOPMENT OF CONTENT AND MATERIALS FOR A MUSIC LITERATURE COURSE IN THE SENIOR HIGH SCHOOL

Part I

THE STUDY

Chapter I

INTRODUCTION

The Problem

At the present time, the musical education of youth in the American senior high school is primarily centered around participation in performing groups. A recent survey[1] of music programs in Iowa high schools reveals that 43.7 per cent of Iowa high school youth participated in band and chorus, and to some extent orchestra, but that there were no music programs that offered a general education course in music which was either required or elective for all students. Similar studies completed more recently portray the same story for music programs in Missouri,[2] Nebraska,[3] and Minnesota.[4] There were limited examples of schools offering music theory or literature to highly selected students, but no examples of schools offering a broad cultural music program to all students in a school.

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[1] Gerald Lawson, "The Status of Music in Iowa High Schools during the 1959-60 School Year," (Ph.D. dissertation, University of Iowa, 1960).

[2] Richard L. Hills, "The Status of Music Instruction in the Public Schools of Missouri," (Ph.D. dissertation, University of Iowa, 1962).

[3] Dale Ganz, "The Status of Music Instruction in Nebraska Schools," (Ph.D. dissertation, University of Iowa, 1963).

[4] Joseph Casey, "Music Instruction in Minnesota Schools," (Ph.D. dissertation, University of Iowa, 1965).

Although some performance programs have compiled admirable records and are deserving of much credit, several serious problems exist. A musical education is obviously best achieved by intimate contact with the best of the literature. However, few high school groups reach the level of competency required for the performance of great literature, and those that do restrict the experience of their participants to works for that particular medium. A member of a fine high school choir may remain totally unexposed to orchestral or operatic music, for example, and a high school bandsman may never come into contact with the works of Palestrina, or even Beethoven or Brahms. A further problem is that performing groups in the senior high school are necessarily somewhat selective, particularly those that maintain a high level of proficiency. They are thus limited in the number of students they serve. This problem seems especially critical with instrumental groups, since wind and string players usually begin their training in the elementary grades or the junior high school. Those students who lack the proper motivation to begin an elective program in music at age ten or twelve may be reluctant to do so at age fifteen, even though they may have by that time acquired the interest. In most cases they will probably pass through high school with no instruction in music whatever.

Perhaps the most serious deficiency in the performance type of musical education is that the cultural and historical aspects of music, as well as such fundamental concepts as musical structure and design, are too often neglected for purely technical matters. Claude V. Palisca, in the report of the Seminar on Music Education conducted at Yale University in 1963, speaks of some of the inadequacies in content and quality of performance programs. He states that "the majority [of teachers of performing groups] have been trapped by the pressures of public performance and of community and student tastes into a deplorable routine that produces mainly superficial results." And that "even in students who are potentially gifted and intellectually capable, creativity and agility of musical thought and judgment are left almost entirely undeveloped, while fingers and lips are drilled to considerable speed and accuracy."[5] A report of the Seminar on the Disciplines, convened by the N.E.A. in June of 1961, indicates that a "wide misunderstanding exists concerning the purpose of music in the public schools." It was the opinion of Stanley Chapple, who represented music, that secondary school music, as it was generally taught, did not offer a very complete musical experience to secondary school pupils.[6]

Some of these statements seem rather harsh; they do not give credit to the excellent groups and superior teachers who are developing qualities of musical alertness and sensitivity in young people. The real problem is, of course, that these teachers and groups seem to be in the minority. And, although there may be no substitute for performance experience in the development of a keen sensitivity to musical expression, there are other knowledges and understandings which are also essential to a complete musical education. The form used by the North Central Association of Colleges and Secondary Schools in its evaluation of high school music programs states that the music curriculum should be designed "to develop appreciation, knowledge, and skills in all students commensurate with their interest, talent, and ability." And that, in the proper music program, "opportunities are provided for all students to become appreciative listeners and successful participants in a variety of music activities."[7] Even many of our finest performing groups seem to be in need of supplement if schools are to meet all of these goals in their music programs.

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[5] Music in Our Schools: A Search for Improvement, Report of the Yale Seminar on Music Education, prepared by Claude V. Palisca (Washington, D.C.: U. S. Government Printing Office, 1964), p. 5.

[6] The Scholars Look at the Schools, A Report of the Disciplines Seminar, A Working Paper Prepared for the Project on the Industrial Program of the Public Schools (Washington, D.C.: National Education Association, 1962), pp. 8-10.

Need for the Study

Music deserves a place in the high school curriculum which it is not currently filling. The report of the music panel to the Conference on Secondary School Curriculum Problems of the American Council of Learned Societies in 1958 considered "the present offerings . . . to be basically sound, but . . . they do not come as close as they should to accomplishing their real objectives."[8] One of the panel's recommendations was for a "basic course of consumer music education," which would set as its objective "the development of musical taste and positive attitudes toward music."[9] The 1963 Yale Seminar on Music Education suggested a music listening course at the high school level in which "music literature becomes a serious subject for study, on a par with the literature of a language."[10] This would seem to be an answer to many of the problems that exist. Such a course should serve to supplement the experience of performing group participants as well as to offer an opportunity for music instruction to non-performers. However, the Yale Report indicates that "of the three main components of the [music] curriculum -- composing, performing, and listening -- perhaps the most difficult for the teacher to guide is listening."[11] The reason for the limited success of high school listening courses in the past has been attributed to a "lack of proper classroom guidance, due in turn to insufficient knowledge and skill on the part of teachers."[12] A further problem which would face many teachers of such a course is the lack of adequate time and facilities for research.

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[7] "Guiding Principles," Evaluative Criteria: Music (Washington, D.C.: National Study of Secondary School Evaluation, 1960).

[8] "Report of the Music Panel," ACLS Newsletter IX/9 (November 1958), 16.

These problems point to the need for a carefully planned content for a high school music literature course, and for fully developed materials to guide and aid teachers -- a source book which would provide outlines and sources of supplementary information for the units taught, as well as practical and effective educational media. These are needs which the Yale Report[13] and the ACLS Music Panel Report[14] also recognize. The plans and materials need to be tried and tested in the classroom. It is the purpose of this study to develop such a content and materials, and to apply and evaluate them in a classroom situation.

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[9] Ibid., p. 17.

[10] Music in our Schools, p. 17.

[11] Ibid., p. 16.

[12] Ibid.

Related Studies

There are several types of research related to this study. Included in these is a number of writings in the general area of the psychology of music -- musical perception, musical discrimination, musical taste, and learning theory as applied to music -- as well as studies in the teaching of music appreciation. The studies surveyed here, however, might be better termed similar studies, since they are those which are concerned with general education courses in music in the high school. One of these, conducted at Michigan State University in 1963 by Gordon Allen Johnson, is devoted to a correlated music and visual arts course of study.[15] Johnson developed only one major unit for the course and, in his recommendations for further study, suggests that the course of study needs to be completed and the course taught in the public schools for evaluation. He recognizes two main problems for a combined course in music and art -- teachers and materials.

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[13] Ibid., p. 25.

[14] "Report of the Music Panel," ACLS Newsletter, p. 17.

James R. Hanshumaker, at the Ohio State University in 1961, developed a sample segment for a high school music literature course, but admits that "the ideas and suggestions made in the study are limited to the realm of theory and are, as yet, untried."[16] His sample is well-planned, although the time he would allot to it in a total course of study seems inadequate for anything more than a superficial coverage. He devotes a chapter to the "pre-developed skills and knowledge required by the high school music course," in which he lists and defines many of the skills and knowledges which one would expect such a course to develop. Hanshumaker's study also delves into the problem of training teachers for the course.

Homer Wayne Ramsey, in an earlier study at the Ohio State University (1957), surveyed Ohio secondary schools for music course offerings and enrollments.[17] Although he included "no determination or evaluation of the relationships of performing groups to general education,"[18] he did include them in his survey. He found that in thirty senior high schools

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[15] Gordon Allen Johnson, "A Correlated Music and Visual Arts Course of Study for the Senior High School" (Ph.D. dissertation, Michigan State University, 1963).

[16] James R. Hanshumaker, "Foundations for the Development of a High-School Course in Music Literature Based on the Principles of General Education, with Implications for Teacher Education" (Ph.D. dissertation, the Ohio State University, 1961).

[17] Homer Wayne Ramsey, "The Role of General Music in the Curriculum of the Secondary School" (Ph.D. dissertation, the Ohio State University, 1957).

[18] Ibid., p. 9.

surveyed, 42 per cent of the students were enrolled in music, performance groups accounting for 34 per cent and courses in theory, appreciation, or general music for the remainder.[19] The major part of his writing deals with the role and problems of the general music class on both the junior and senior high school levels. His survey revealed that "no organized content for general music classes exists,"[20] and he provides "ideas for content," outlines for six units or "areas of interest."[21] Although they are well done, the units are planned for junior high school classes. Ramsey states that "one of the major problems associated with general music teaching is that of locating, organizing, and presenting the materials appropriate to general music."[22]

A University of Illinois study conducted by James Henry Robertson in 1958[23] takes, like Ramsey's, the general music approach. The course emphasis is on such activities as singing, dancing, playing social instruments, and some listening, as opposed to a penetrating study of music literature. Robertson did, however, teach and evaluate his course in a public school. His class numbered fourteen students, which, he reports, "varied from average only in their greater experience in musical performance."[24] On the basis of pre- to post-test score changes on four standardized music tests,[25] plus an inventory which he developed to account for students' music activities, he reports "a significant, almost startling growth in musical competency . . ."[26]

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[19] _Ibid._, p. 89

[20] _Ibid._, p. 118.

[21] _Ibid._, pp. 119-45.

[22] _Ibid._, p. 104.

[23] James Henry Robertson, "Principles for General Music in Secondary Schools" (Ed.D. dissertation, University of Illinois, 1958).

Robertson states some disadvantages of preplanned units and previously organized materials which may be valid, particularly for his type of course. He writes that "preplanned units emphasize more passive study than active participation in music activities," and that "previously organized material tends to excuse the teacher from any real creative teaching, encourages 'going through the motions' without real understanding or deep involvement."[27]

Another general music study conducted at the University of Illinois by Martha Pearman in 1964,[28] outlines a more systematic course. It was "based on music education classroom experiences over a period of five years . . . and upon philosophical-psychological thought in music education which supports these experiences."[29] The course outline was not applied in the classroom and consequently was not evaluated.

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[24] Ibid., p. 122.

[25] Robertson's measurement instruments were the Kwalwasser-Ruch Test of Musical Accomplishment (1927), the Kwalwasser Test of Music Information and Appreciation (1927), the Aliferis Music Achievement Test (1954), and the Seashore Test of Musical Talents (1939).

[26] Robertson, "Principles for General Music," p. 166.

[27] Ibid., p. 43.

[28] Martha Pearman, "A Theoretical Framework with Adaptable Instructional Material for General Music Classes at the Secondary Level" (Ed.D dissertation, University of Illinois, 1964).

Other recent studies in the area of high school music offerings have been done by H. B. Porter at the University of Arizona,[30] and J. H. Patrenos at Auburn University.[31] Although both are interesting, neither is concerned with general education courses. Porter's design is for an integrated course in literature, theory, and ensemble performance for talented students, and Patrenos's is "directed toward the area of music theory and not a general music course for high school."[32]

None of these studies answers the need for fully developed content and materials for a high school music literature course. Those which have been planned with an emphasis on literature have not been completed, in either content or materials. Furthermore, they have not been applied and evaluated in the classroom. The general music studies place their emphases on other, less academic, activities. While they may satisfy

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[29] Martha Pearman, Abstract of "A Theoretical Framework with Adaptable Instructional Material for General Music Classes at the Secondary Level," Dissertation Abstracts XXV/2, 1251.

[30] H. B. Porter, "An Integrated Course in Music Literature, Theory, and Ensemble Performance for Talented High School Students," (Ph.D. dissertation, University of Arizona, 1964), Dissertation Abstracts XXV/5, 3020.

[31] J. H. Patrenos, "A Course of Study in Music Fundamentals for High School Students Designed for Use on Educational Television," (Ed.D. dissertation, Auburn University, 1964), Dissertation Abstracts XXV/6, 3610.

[32] Ibid.

the musical needs of certain segments of the school population, they are really only a continuation of elementary and junior high school general music course offerings. They seem to offer too little interest or challenge to the high school student who is really curious about the literature of music.

Procedure

The procedure followed in carrying out the aims of this study centered around the teaching of a course titled "Masterpieces of Music Literature" at the University High School, Iowa City. The course granted full credit for two semesters and was elective to tenth, eleventh and twelfth graders. Its primary objective was to enhance students' understanding of the literature of music through the development of certain skills, knowledges, and sensitivities; it was hoped that this increased understanding would lead to more positive attitudes and higher musical tastes and values.

The emphasis in the course was on the music itself -- it was not a study of music history or theory except where consideration of those areas was pertinent or necessary. It was believed also that a survey course aimed for comprehensive coverage would not satisfy the total objectives of the program. Rather, it seemed wise to present a limited number of works and to study them in depth. This view is in direct agreement with the suggestions of the Yale Seminar Report, which states, "Intense experience with a small repertory can more easily lead to insights into how music works than a series of superficial exposures that aims to be comprehensive."[33]

This premise guided the designing of the course content outline, which was the initial task of the study. An outline provides a general plan; it insures that all major musical genres and historical style periods are represented. However, it must be somewhat tentative, remaining flexible enough that it does not restrict penetrating study or stifle teacher creativity. The course content was necessarily outlined before the course began. Other work that was done prior to the first class session included an examination of student textual materials, since it seemed unlikely that any one current textbook would suffice for the course. Some preliminary planning was also done for the various units, but nearly all detailed work was carried out concurrently with the teaching of the class. Observation of student response to methods and materials thus guided the planning and production of materials.

Each of the musical works studied was analyzed for form and content in a manner which is appropriate for a course of this type. Thorough research and planning were necessary in order to provide interesting and pertinent information about the music, the composers, performers, and related works. Attention was also given to the general style characteristics of the period, to the factors which influenced these and, as time permitted, to the related arts. A set of teacher source materials which presents this information in a logical and appropriate manner, and which includes suggestions for leading class discussions, is the result of the research and planning.

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[33] Music in Our Schools, p. 35.

Various audio-visual media were employed in teaching the course and special materials were prepared for them. The magnetic tape recorder was used extensively in both the classroom and in a listening laboratory. Tapes prepared for the classroom include thematic excerpts for the study of form or general content, or for comparisons of style. Portions of examinations were also recorded on tape to test thematic or stylistic recognition. Various types of laboratory tapes were prepared for supplement to and review of classroom work.

The overhead projector was also used extensively in the classroom. Prepared 10 x 10 transparencies not only save class time but insure better organization of classroom presentations. Musical themes, diagrams of form, and various other types of information were prepared and presented in this manner.

Other common types of audio-visual media were also employed, including 35 mm. slides and 16 mm. motion films. Some of these materials were examined to determine their applicability to specific units of study. The phonograph and disc recordings were, of course, used extensively in both the classroom and listening laboratory.

Some examination and development of programmed materials for the teaching of music fundamentals was also undertaken. Students in the class varied in their understanding of fundamentals. Programmed materials were developed and employed to determine their effectiveness for review and remedial work in this area.

All audio-visual teaching aids produced are included in the set of teacher source materials. These materials, besides their use at University High School, were implemented in music literature classes at Fairfield, Iowa, under a somewhat different course design. The Fairfield classes consisted of two one-semester courses, one for a rather select group of music students, the other primarily for non-performers. The courses were taught by a local music teacher. All materials were made available to her, but the teacher used them only as they applied to her own course plan. This procedure allowed at least a subjective appraisal of the adaptability of the guide book and teaching aids.

Evaluation

The evaluation of any course in the curriculum must first involve a determination of the extent to which it fulfills its specific objectives. The primary objective of the music literature course was to enhance students' understanding of the literature of music; specifically, it attempted to achieve this through the development of:

(1) an increasing proficiency in fundamental skills of music;
(2) an increasing intellectual and emotional response to the sounds of music;
(3) an increasing knowledge of the historical perspective of music;
(4) an increasing ability to collect information about music;

(5) an increasing ability to make value and taste judgments concerning music; and

(6) an increasing ability to form generalizations and draw conclusions about music.

The fulfillment of some of these specific objectives, such as those pertaining to fundamental skills and historical knowledges, could be measured by objective means. Others, such as those having to do with responses and judgments, since they are subjective in nature, could only be measured subjectively. Class examinations and papers provided some indication as to how well the course satisfied its objectives, but other factors needed to be considered and other techniques employed in order to be both thorough and accurate in this evaluation.

Matters that are pertinent to the success of the music literature course include the content and materials, the teaching approach, and student attitude. Each of those underwent some form of evaluation, even though it was in some cases highly subjective. The following are the evaluation techniques that were employed in the study.

Matched-individuals musical achievement experiment. In testing the musical achievement of students in the experimental music class at the outset of the school year, two tools were used. One was an unpublished form of the Gordon "Musical Achievement Profile," which measures skills and symbolic understandings.[34] The other was a "Listening Achievement

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[34] The Gordon "Musical Achievement Profile" contains four sub-tests: melodic recognition, rhythmic recognition, harmonic recognition, and

Test" designed by the author. It measures stylistic recognition and, to some extent, historical knowledges.[35] These tests were also administered to the students in the control group, who were selected from the University High School band, orchestra, and chorus, according to musical aptitude and scholastic achievement. Matching was based on standard scores for the Gordon Musical Aptitude Profile[36] and the Iowa Tests of Educational Development.[37]

Students in the control group received the normal kind of performance training during the year, while those in the experimental group received the instruction of the music literature course. Post-testing on both the "Musical Achievement Profile" and the "Listening Achievement Test" took place at the end of the school year. Changes in scores for the combined measures provided a basis for comparison between performance training and music literature instruction in general musical achievement.

Class visitation and observation. For the purpose of a general, subjective evaluation of all phases of the study, arrangements were made

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symbolic understanding. The first three are auditory-visual discrimination tests of forty-four items each; the symbolic understanding test is comprised of fifty items.

[35] The "Listening Achievement Test" contains forty-four multiple-choice items, based on fifteen musical excerpts. Various musical styles are represented and items are based on composer, rhythm and meter, melodic constructs, harmony, timbre, and texture.

[36] Edwin Gordon, Musical Aptitude Profile (Boston: Houghton-Mifflin Company, 1965).

[37] Iowa Tests of Educational Development, 9th ed. (Iowa City: State University of Iowa, 1964).

for visitations by a number of persons. Those who consented to make such an evaluation included several professors from the University School of Music, the Curriculum Consultant from the Iowa State Department of Public Instruction, and two school administrators. These visiting evaluators were asked to rate the instructional activities and materials of the course, its content and organization, and the extent to which it fulfilled each of its specific objectives. They based their ratings on such evidence as class observation, examination of the materials, and student conferences. Many early class sessions were recorded and these tapes were available for examination.

An evaluation form was prepared which asked the evaluator to rate each of the items or questions according to a scale from one (poor) to five (excellent). In this way a group of subjective evaluations could at least be tallied and reported with some precision.

Parent questionnaires. Shortly after the beginning of the second semester a questionnaire was mailed to parents of students in the experimental class. It essentially attempted to determine parental attitude toward the music literature course and its place in the curriculum.

Student interviews and questionnaires. In an attempt to gain some measure of student attitude toward the music literature course, interviews of students in the experimental class were conducted by the Curriculum Consultant from the Iowa State Department of Public Instruction during the second semester of the course. Questionnaires completed by students at the end of the course provided an indication of their attitude toward the course and the extent to which it fulfilled its objectives.

Chapter II

DEVELOPMENT OF THE STUDY

Objectives of the Music Literature Course

The formulation of objectives for the high school music literature course was necessarily the first step in the development of the total course plan. Objectives are basic to any instruction; content, method and materials are all dependent upon them. The process of formulating instructional objectives involves both idealistic and practical thinking, since the stated goals must define what a course should ideally accomplish while being confined to that which is practicable. The primary objective of the high school music literature course is simply stated: the course was directed toward the enhancement of students' understanding of the literature of music. It attempted to accomplish this through a set of specific objectives -- development of skills, abilities or knowledges which are all qualified by the term "increasing." It would be erroneous to assume that students would possess nothing of these skills, abilities or knowledges at the outset of the course, and it would be presumptuous to claim that the course could develop an "unqualified" quantity of the same.

The first of the six specific objectives of the course was the development of an increasing proficiency in the fundamental skills of music. While this is a necessary and worthwhile objective, skills were not regarded as ends in themselves in the music literature course. Certain skills are necessary for the accomplishment of other goals of the course -- they are an essential foundation to the study of music. The skills referred to here are not as sophisticated as those practiced in a performing group. In fact, most class members who were also performers possessed the basic skills and fundamental knowledges demanded by this type of study. Students in the music literature class were not expected to achieve proficiency in sight-singing, for example, but they were expected to perform satisfactorily on simple exercises in auditory-visual discrimination. The approach to teaching skills was both direct and indirect. Some drill and practice, both auditory and visual, on such elemental matters as recognition of pitch and rhythm symbols and intervals were necessary, but the study of literature involved them also and some proficiency should have been developed indirectly in this manner.

Certain basic theoretical knowledges are included in the term "skills" in this context. Students must understand the make-up of scales and basic chords and chord functions, for example, if they are to participate successfully in musical analysis. In some of these matters performers were only slightly better equipped than non-performers.

The second specific objective was the development in students of an increasing intellectual and emotional response to the sounds of music. The study of music, if it is to be worth the time spent at it, should awaken, perhaps even develop, creative, imaginative powers in the mind of the student. A course in music literature must contribute to the transformation of the passive listener into an active one; indeed, this may be its most essential function. To quote Hindemith:

> Music, whatever sound and structure it may assume, remains meaningless noise unless it touches a receiving mind. But the mere fact that it is heard is not enough: the receiving mind must be active in a certain way if a transmutation from a mere acoustical perception into a genuine musical experience is to be accomplished.[1]

And with respect to emotional versus intellectual response to music, Hindemith again offers a pertinent comment: "Only after the emotional reaction has been released by the sounds of music can our power of reasoning take possession of the artistic impression and transform it into aesthetic satisfaction . . ."[2] To debate the philosophical controversy over the distinction between sense and reason or intellect with respect to responses to music would be outside the limitations of this study. It must suffice to say that both the emotional and intellectual responses were recognized as worthy of enhancement, and that the former is, as Hindemith points out, a more basic response which can lead to the latter.

The third objective was the development of an increasing knowledge of the historical perspective of music. Specifically, students should acquire a better understanding of musical style by historical period and they should discover that style in music is consistent in a general way with style in other arts for a given period. Although the music literature course was not designed to place an equal emphasis on the related arts, it was felt that some attention to the visual arts in particular would aid in the acquisition of a general understanding of musical style. A survey of Baroque painting, sculpture and architecture, for example, can be accomplished in one class session, and should give students a better understanding of artistic expression in that period. While certain parallels can be drawn between the stylistic elements of the visual arts and those of music, it seems advisable to make these comparisons in a general way between collective art works, rather than to try to make too many specific comparisons between specific works. The general, comprehensive approach to relating the arts would seem to achieve the desired result, whereas specific comparisons might raise unanswerable questions or draw fallacious conclusions. It seems safe, however, to compare a group of visual art works with a specific piece of music, drawing from the collection that which can be satisfactorily paralleled with the specific.

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[1] Paul Hindemith, A Composer's World: Horizons and Limitations, The Charles Eliot Norton Lectures, 1949-1950 (Garden City, N.Y.: Doubleday, 1961), p. 18.

[2] *Ibid.*, p. 57.

An acquisition of certain historical knowledges, which are natural companions to the study of music literature, is of course related to the historical objective. However, historical knowledges, in a course of this type, must be regarded, like the related arts, as simply an aid in developing understanding of the literature itself. Students were given suggested reading lists and biographical sketches of the composers studied, and it was necessary to examine them on this material. But, too much emphasis on these matters can make the study tedious and detract from the real intent of the course. Students can quickly forget the specific life dates of Beethoven and Debussy, but if they are properly instructed they should retain the knowledge that each represented the turn of a century and a change in style.

The fourth objective, which is stated as the development of an increasing ability to collect information about music, needs little explanation. The fulfillment of this objective is, of course, somewhat dependent upon the resources of the school library, but it is expected that it might be achieved through normal activities of the course. Special reports and papers demand the collection of information from periodical publications as well as from standard music reference works. Students should become aware of the wealth and depth of information about music that is available to them.

The fifth objective of the music literature course was to develop in students an increasing ability to make value and taste judgments concerning music. This is a lofty but well-intended goal, the achievement of which is most difficult to measure. It has definite implications for the method of teaching the course. Students cannot, it seems, learn to make value judgments by being told what is good or not-so-good music. Their musical standards and taste can perhaps be raised by a year's exposure to good music literature, but the propaganda technique is to be avoided also. The content of the course was built around some of the best of the literature, but students were allowed to judge its quality themselves through intensive exploration into its elements and meaning. A teacher-imposed judgment would seem to have much less significance than one which the student has arrived at himself. Furthermore, a value judgment imposed by the teacher stints discussion and thus prevents this aspect of learning from taking place. Value and taste judgments in the fine arts are a highly personal matter; the music literature course can most likely develop these abilities in students in an indirect manner, by equipping them with certain tools and knowledges rather than by providing sets of rules.

The sixth and final specific objective, which has to do with the development of an increasing ability to form generalizations and draw conclusions about music, is closely related to the value and taste judgments goal. Many of the same learnings are implied by both objectives. However, it seems desirable to strive for some general understandings about the function and role of music in society that do not involve value judgments, even though the direct methods of teaching that enable students to form generalizations and draw conclusions are perhaps those which will indirectly guide them toward the ability to make value and taste judgments. Students should be encouraged to form generalizations about music, with specifics to back them. And although the conclusions they draw may not always be definite, by working toward this end they may derive more meaning from a collection of details. Roger Sessions distinguishes four stages in the listener's development: hearing, enjoyment, understanding, and discrimination.[3] The sixth objective of the musical literature course fits into Sessions's "understanding" level, while the value and taste judgment objective is at the "discrimination" stage.

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[3] Roger Sessions, The Musical Experience of Composer, Performer, Listener (New York: Atheneum, 1965), pp. 88-89.

Course Content

The content outline for a music literature course could follow any of several designs. It could be organized by historical period, by composer, by musical genre, function, or form. Although the course that is the subject of this study was intended to take an intensive approach, it was comprehensive in some respects; it included representative works from each of the major historical periods of musical style and for each of the major musical genres, and, of course, these were selected to represent certain major composers, functions, and forms. The most logical content organization, to include all of these features, would seem to be one that incorporates both the historical and musical genre approaches. However, once that decision is reached a more important problem must be confronted -- what shall be the sequence or order of units? A chronological order might be appropriate for a course in which the main emphasis is history. But for a general education course in which historical knowledge is only one of several goals, the chronological order would probably not serve best. As Joseph Machlis points out, there is a "definite order of difficulty in listening to various musical works."[4]

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[4] Joseph Machlis, On the Teaching of Music Appreciation (New York: W. W. Norton, 1963), p. 4.

Although some might disagree as to how "definite" that order is, Machlis's approach of arranging units into an order that approximates the accessibility of the music seems sensible for what is basically a layman's course.

Following this premise, the original course content outline was planned to begin with a unit on "Music of Our Times," which included jazz and the American musical stage. After much deliberation, however, this seemed inadvisable, since no real ground for communication would have been established. In order to delve into any type of music, students must have an understanding of the elements that comprise it. It had been previously planned to base all musical explorations on the elements of rhythm, melody, harmony, texture, and timbre; to concentrate on these in the second unit of study and later to combine them in a unit on style and form. However, in order to establish some basic terminology and understandings at the very outset of the course, it was decided to begin with a unit on the "Elements of Music," with examples from currently popular tunes, Aaron Copland, and Mussorgsky's Pictures at an Exhibition. The popular tunes were selected for their familiarity and obvious accessibility. The Copland music, specifically the Billy the Kid Ballet Suite and some from Rodeo and Appalachian Spring, offered easily recognized examples of the elements and maintained further interest by its program nature. Pictures at an Exhibition was selected for two reasons: comparison of the original piano version and the Ravel orchestration provided excellent discussion material for the study of timbre, and its descriptive nature allowed a natural transition from the first unit to the second, the title of which was "Nineteenth Century Instrumental Descriptive Music." Wherever possible, units were tied together in some manner so that the study was not divided into isolated segments. The other major work included in the second unit was Richard Strauss's Till Eulenspiegel's Merry Pranks, which was studied for thematic unity and development besides its programmatic content.

The third unit of study, which was simple titled "More Elements of Music," concentrated on tonality, modality, style, and form. In the first unit the class was introduced to rhythm and pitch notation and the make-up of major scales and triads. This unit expanded those basic knowledges by introducing chord functions and the minor mode. Style was explained as the combined effect of the various elements in a given piece of music, and was demonstrated by short examples from the early Renaissance to the twentieth century. Form was introduced by examining simple folk and popular songs.

The fourth unit was based on "Sonata-movement Design: The Classical Sonata and Symphony." Introducing the principles of sonata-movement form logically followed the examination of simple two- and three-part forms which closed the preceding unit. The first piece for study was the first movement of a Mozart sonata for violin and piano, followed by the first movements of the Haydn "London" Symphony and the Beethoven "Eroica." In all three cases only the first movement was studied intensively, although the class was given the opportunity to hear the works in their entirety at least once. The three pieces were chosen not only because of the representative composers but also to exemplify an early, direct example of the form, a slightly later one, and an expansion of the design. The Beethoven Third Symphony was also chosen because it is one of the earliest major works to demonstrate Romantic tendencies. The finale of the "Eroica" was studied in the fifth unit, "The Variation Form in the Romantic Era," where it was compared with the finale of the Brahms Fourth Symphony.

The original course plan included a unit on chamber music that was to have immediately followed the unit on sonata-movement design; its core work was to have been a Haydn string quartet. That unit was replaced by the study of variation form for two reasons: the class had been engaged in intensive study of sonata-movement design for over two weeks and interest seemed to be lagging, and it seemed desirable to study more than one movement of at least one of the pieces in the fourth unit.

The sixth unit was based on the concerto, the core work being the Beethoven "Emperor" Concerto. The seventh unit concentrated on song and choral music with the study of two Schubert art songs and Verdi's _Requiem_. The eighth unit, "Bach and Handel: The Culmination of the Baroque," continued with choral music, its first piece for study being the _Messiah_. The _Messiah_ was included at this point not only because it is choral music providing a transition from the preceding unit, but because it is familiar and easily accessible Baroque music, and the time immediately preceded the Christmas holiday. It was studied with less penetration than most of the works in the outline, attention being given to prominent

Baroque features while listening to the work in its entirety. The other Handel work included in the unit was the Water Music Suite, with emphasis being placed on the forms and characteristic movements of the Baroque suite. The Bach works studied were the "Mighty Fortress" Cantata, the Toccata and Fugue in D Minor, and a Brandenburg concerto. The Baroque unit closed the first semester of study.

The second semester began with a unit on "Early Music," which in this case meant the middle and late Renaissance and the transition into the Baroque. Works of Josquin Des Prez and Palestrina were chosen to represent the Renaissance, although some discussion of early instruments and instrumental pieces of Praetorius and Heinrich Isaac were included. Monteverdi's Il ballo delle ingrate was selected as an example of the "stile moderno" because it is a staged work which combines features of opera and ballet.

The tenth unit, on opera, used Mozart's Don Giovanni as its core work. Although this was the only opera studied intensively, students were asked to volunteer to give class presentations, in groups of two or three, of other works from the operatic repertoire. Reports on La Traviata, Tristan und Isolde, and Salomé provided a basis for comparison of styles between all of those works and the Monteverdi piece from the previous unit.

A unit on "The Late Romantic Symphony" concentrated on the Mahler Fifth Symphony. The first two movements were studied in particular for their thematic relationship and for the thematic development within each.

Debussy's Nocturnes was the core work for a unit on impressionism. The remainder of the course content outline dealt with twentieth-century music.

A study of neo-Classicism was begun with Prokofiev's Classical Symphony because of its obvious likenesses to classical form and style. The principle work of the unit, however, was Stravinsky's Symphony of Psalms. The fourteenth unit of the course, "The Influence of Folk Music," used as its example the Bartók Concerto for Orchestra. A unit on serial technique and expressionism began with work on Webern's Symphony, Op. 21, which, although it is a controlled piece that is not regarded as "expressionistic," is an excellent example for the study of serial technique. The Schoenberg Serenade, Op. 24, and the Berg Violin Concerto were also included in this unit. The sixteenth unit of the course was called "New Directions" (borrowing a term from Peter Hansen).[5] It included two pieces of electronic music: the Edgar Varèse Poème Électronique and Stockhausen's Gesang der Jünglinge.

The final unit of the course was devoted to twentieth-century American music. The initial work studied was Charles Ives's Three Places in New England, followed by a brief exploration into the total serialization techniques of Milton Babbitt (coinciding with that composer's visit to the University campus). The Roy Harris Third Symphony was studied in some detail, and Gershwin's *Concerto in F for Piano and Orchestra* was briefly examined for the influence of jazz on art music. Finally, a study of music from the Broadway musical stage concentrated on Leonard Bernstein's *West Side Story* and included comparisons of the original recording of that music with recordings by Stan Kenton, Oscar Peterson, and Dave Brubeck.

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[5] Peter Hansen, An Introduction to Twentieth Century Music (Boston: Allyn and Bacon, 1961), p. 345.

The choice of literature for such a content outline was a difficult one. Many important composers were neglected, yet it was necessary to limit the number of works if the study was to be penetrating. A list of units and the approximate time allotted to each follows:

Unit I	2 and 1/2 weeks
Unit II	1 week
Unit III	1 and 1/2 weeks
Unit IV	2 and 1/2 weeks
Unit V	2 weeks
Unit VI	1 and 1/2 weeks
Unit VII	2 weeks
Unit VIII	4 weeks
Unit IX	2 weeks
Unit X	2 and 1/2 weeks
Unit XI	1 week
Unit XII	1 week
Unit XIII	1 week
Unit XIV	1 week
Unit XV	3 weeks
Unit XVI	1 week
Unit XVII	4 weeks

The Approach to Teaching Music Literature

As has been previously stated, the approach to the music literature course was that of a study in depth rather than a comprehensive survey. With either approach one would hope to motivate students toward further musical experience. The survey approach attempts to introduce many pieces of literature with the expectation that students might independently delve deeper into their make-up. The intensive approach concentrates on fewer pieces, with the hope that a better understanding of these will motivate them to learn more of the literature in a similar manner. If the intensive study premise is valid it is partly because concept development is a slow and gradual process. George H. Henry, Professor of Education at the University of Delaware, discusses time schedules and concept development in a recent article in the English Journal.[6] His remarks are directed toward the teaching of the literature of the language; however, while the concepts are different, the principles of their development would seem equally valid in the teaching of music literature. In summarizing the research of various investigators and logicians, Henry states that "a concept is best developed slowly and through the progressive development of meaning in time and must be arrived at through discovery."[7] He deplores fixed time schedules, because "we tend to let [them] determine purposes." "Coverage, as survey or overview in a pre-stated time," he states, "is an easy mode for unqualified teachers [and] is, above all, hostile to concept development."[8]

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[6] George H. Henry, "The Idea of Coverage in the Teaching of Literature," English Journal LIV/6 (September 1965), 475-82.

[7] *Ibid.*, p. 479.

Henry is in agreement with the teaching of a literature by the intensive method. His second principle of concept development is that "a concept is best developed as it serves to harmonize more and more cases. A concept is not the storing up of many cases."[9] This principle offers support for the teaching of literature through penetrating study of a few works, and Henry's comments on fixed time schedules emphasize that, in a future use of the music literature course content outline, the time allotments suggested for each unit need not be rigidly observed. The time allotments are given because many teachers of such a course would need to rely on them as a general guide. However, the teacher must allow time for adequate discussion; when student interest and class discussion are such that a two-week unit expands to three or four weeks, it would be much better to pursue that than to adhere to the suggested schedule. Henry's third principle of concept development points out the need for systematic design and organization in a course of study. He states it this way: "A concept is best understood when it is sought within, or a place is discovered for it in, a pattern or structure."[10] His ideal method for the teaching of literature, then, would be a course organized around several proposed principles, involving intensive study of a few works, relating other works to these, and without a pre-stated time schedule. This is basically the method employed in the music literature course design which is presented here.

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[8] Ibid., p. 475.

[9] Ibid., p. 479.

[10] Ibid.

Another article from The English Journal, by M. Miriam Page, supports a combination of the intensive and comprehensive approaches to teaching literature.[11] It was written at a time, 1945, when the trend was to teach literature through the survey method. She attacks the superficiality of relying strictly on the comprehensive approach and suggests that "we gain balance by analysis and mastery . . . of a piece of great literature."[12]

The specific procedure with which the music literature class undertakes the study of a piece of music is partly determined by the nature of the piece itself. In a Classical symphony, for example, form is a major consideration, but in a nineteenth-century programmatic piece the descriptive aspects of the music would seem more important. The relationship of text to music might be emphasized in the study of an art song, while in a concerto the interplay of soloist and orchestra is a major point for discussion. In general terms, however, style and structure are the important considerations in the penetrating study of a piece of music. They encompass all of the above and more. The usual procedure in the music literature class was to introduce a piece (or the movement or part to be studied) by listening to it in its entirety, then to outline and discuss in general terms its overall design, followed by a detailed examination of its prominent features. Consideration of the musical elements -- rhythm, melody, harmony, texture, and timbre -- in the principal theme or themes provided a starting point for this detailed examination, after which attention was given to thematic development, repetition, or contrast. The groundwork had then been laid for a more thorough discussion of style and structure. Through this procedure the student's attention was gradually directed from the whole to its parts, and finally back to the whole again. This method is basically in agreement with that suggested by Robert Hare in his study on the pedagogical principles of music appreciation: "It is suggested that [the student] listen for the form of music by three successive stages, namely: (1) general effect, (2) over-all design, and (3) specific details."[13]

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[11] M. Miriam Page, "Re-examining Certain Methods in the Teaching of Literature," The English Journal XXXIV/6 (June 1945), 326-29.

[12] Ibid., p. 329.

It would seem that the same stages might be applicable to listening for style in music as well, and it seems wise to add a fourth stage to these -- a return to listening for general effect. One or more listenings to a complete movement or piece immediately after detailed study has taken place is important not only because it reunites the pieces into a whole, but also because it helps the listener to understand and appreciate what he has accomplished by the detailed study.

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[13] Robert Yates Hare, "The Pedagogical Principles of Music Appreciation" (Ph.D. dissertation, University of Iowa, 1959), p. 109.

The specific manner in which the detailed study of a piece of music is directed in the classroom will be somewhat clarified in the discussion of special materials that follows.

Materials

In the designing and development of materials for the teaching of music literature, one overall purpose seems to govern all others: materials must, above all, direct the student toward attentive listening. Grosvenor Cooper, in the introductory remarks to his Learning to Listen, presents an appropriate metaphor on the layman's listening habits:

> A great deal of music has poured into the ear of everyone who reads these lines, but so has a great deal of water doubtless poured over his head in the shower. And the showerbath method of listening to music -- the method of standing in simple passivity under it, while his mind is occupied elsewhere -- does no more for the listener than give him soothings impersonal companionship as he goes about his business.[14]

Proper, well-planned materials can do a great deal to overcome the "showerbath method of listening." Cooper's answer to the "What should I listen for?" question is: "You should attend to whatever is going on in the music; you should follow where it leads."[15] The answer is a logical one, but it is hardly explicit enough to offer a real solution. Materials that help to focus the attention on "whatever is going on" may, however, help the student to "follow where [the music] leads."

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[14] Grosvenor W. Cooper, Learning to Listen, Phoenix ed. (Chicago: University of Chicago Press, 1961), p. viii.

[15] Ibid.

Two types of materials are necessary for the music literature course -- one for the classroom and the other for outside, independent study. Specially developed classroom materials would include tape-recorded excerpts of music studied, 10 x 10 overhead transparencies of musical themes, formal diagrams, or terms, and duplicated materials for various types of classroom exercises. Other materials, such as 35 mm. slides of related art works or 16 mm. motion films are available from various sources, and although they must be carefully selected, they need not be specially developed. Laboratory materials for independent study would include prepared tapes and listening guides, some written materials, and programmed materials for the study of music fundamentals.

Prepared, tape-recorded excerpts to music to be studied can be an invaluable aid to the teacher in the classroom. The excerpt might be an important theme, a variant of a theme, a cadence point, or any musical material that merits special attention. The tape-recorded form has great advantage over a disc recording because the specific excerpt can be isolated and easily located, thus saving class time. Where excerpts are recorded in the proper sequence, the teacher need only stop the tape machine for explanation or discussion -- by noting the starting number on the digital counter for a specific excerpt he can rewind the tape to that point for replay, or if he wishes to move on to the next excerpt he need only start the machine again. Teachers who are proficient at the keyboard can, of course, demonstrate much at the piano, but a tape-recorded excerpt still offers the advantage of presenting the intended timbre.

The disadvantage of tape-recorded excerpts is that one cannot isolate single voices from the whole without involving much time and expense -- a melody line, or the bass part, for example, cannot be extracted when recording from a phonograph record. Since this is often desirable, it is suggested that the best method of presentation is to use both tape-recorded excerpts and the keyboard. The latter would be used for single lines of music or for breaking down harmonies, simple keyboard tasks that any music teacher should be able to accomplish.

The overhead projector is a replacement for the chalkboard in presenting material to a class. It offers several advantages over the chalkboard, one being that transparencies may be prepared prior to the class session, thus resulting in a saving and better organization of class time. Materials presented in this manner are also usually neater in appearance and more easily read, although the overhead projector does not require a dark room. A further advantage is that the teacher faces the class while using the overhead projector.

Transparencies may be produced by several different methods. The simplest of these is a dry heat process which may be accomplished on a relatively inexpensive copying machine in a few seconds time. The transparency is made from a pencilled or typed original copy; from the same original the machine will also copy on paper or on a special spiritmaster which may then be used to produce multiple dittoed copies. The advantages of such a technique for the teacher are obvious -- music manuscript, for example, need only be written once, in pencil, to produce both a transparency for use in the class and multiple copies for individuals to keep and study. Furthermore, transparencies are permanent and may be filed for future use.

The teacher, in using the overhead projector, is not restricted to material that has been prepared on a transparency. With a grease pencil or colored writing pens he may add to the prepared material, circle, underline, or draw an arrow to emphasize a point, or he may simply use a blank transparency to write a term, name, or any other information. Blank staff transparencies are especially convenient for the music teacher, since it is considerably easier to notate music on a transparency than to write large manuscript on a chalkboard. A transparency of an octave or twelfth of the keyboard is also a valuable aid in teaching music fundamentals.

Transparencies prepared for the music literature course include a number of elementary materials on rhythm and pitch notation for the first unit of the course. Themes for most of the pieces studied have been notated on transparencies and formal diagrams of a few pieces have been prepared. The overlay technique is effective for presenting formal diagrams. For the first movement of the Beethoven Third Symphony, for example, only the principal theme section of the exposition appears on the basic transparency. The second theme section is outlined on a second transparency, which is laid over to connect with the first; the development section is diagrammed on a third sheet, and so on through the movement. For that particular piece, the various sections also appear in different colors. The advantage of the overlay technique is simply one of orderly, sequenced presentation -- the viewer is not confused by material beyond that which is being discussed, yet when the entire set of overlays has been presented the appearance is of one complete diagram.

The use of color in transparencies, although somewhat more complicated to produce than the method previously mentioned, is very effective for some types of material. In order to visually demonstrate the imitative counterpoint of a Palestrina motet, for example, the four parts were drawn in graph form on the basic transparency, with two blocks of the same color drawn on each overlay. The blocks of color, when laid over, each cover and emphasize a point of imitation, so that the result when all overlays are applied is a graphic presentation of the four parts with each point of imitation appearing in a different color.

Certain types of written material have also been prepared on transparencies, such as the parts of the Mass (used in the study of the Verdi Requiem), and the basic parts of sonata-movement design. A number of sketches have also been done on transparencies, some for instructional purposes, such as a set of drawings of early instruments, and some to arouse interest, such as sketches of composers and opera scenes.

A listening laboratory is an almost essential facility in a school if the music literature course is to actually place its emphasis on music itself. A library of books about music is, of course, important also but, as a general approximation, students should spend at least three or four hours listening to music for every hour they spend reading about music. The listening laboratory should include both tape recorders and phonographs equipped with headphones. Besides a library of phonograph records, specially prepared study tapes of various types are also desirable.

The majority of the laboratory tapes that were prepared for the music literature course at University High School were designed for review and supplementary study of pieces dealt with in the class. Ideally, study tapes for other, related works should be available; the original plan for course materials included such tapes, but time did not allow for their production during the one school year. A library of study tapes for supplementary works could be gradually developed over a period of a few years, if the specific course content were to undergo some change from year to year and if study tapes were prepared for each new piece.

The prepared laboratory tapes for pieces studied are of several different types. For programmatic pieces, such as Till Eulenspiegel and Copland's Billy the Kid Ballet Suite, isolated excerpts of the music are each preceded by comments on the program, thematic treatment, or any other special features heard in the excerpt. Students were instructed to listen to the recording of the entire work immediately after listening to such a tape. Listening guide sheets that include the comments heard on the tape and the themes of the excerpts are prepared to accompany the study tapes. They serve as an aid in listening to the entire work as well. While this type of study tape serves well for some pieces, their disadvantage is that they break up the music into many short segments. Only one other tape besides those mentioned above was prepared in this design -- that was for the first movement of a Mozart sonata, which served as the initial example for the study of sonata-movement form. On this tape each of the various sections of the form is treated in segments, then is recorded as a whole with comments superimposed on the tape.

In order to avoid segmenting the music most study tapes on specific pieces were recorded with brief comments super-imposed over one stereo channel. The result is that the student hears the music in uninterrupted form, except for directions as to what he should listen for at a specific moment. The directions, since they were recorded on only one stereo channel, are heard in only one ear through headphones. This technique is particularly satisfactory if the study tape is accompanied by a listening guide so that the comments need not be lengthy.

For a few pieces the study tapes were designed specifically for students to concentrate on thematic recognition. Tapes for each the first and third movements of the Beethoven "Emperor" Concerto, for example, were produced with this in mind. A theme sheet which identifies each of the major themes for a movement by a letter code was provided the listener; the tape begins by introducing the themes individually, playing each of them twice. At the bottom of the theme sheet is a set of four or five numbered lines. The student is instructed to begin on line one and to identify each theme by its letter code as he hears it. He is told when to move to each of the succeeding lines in marking the identification of the themes. These brief instructions are the only comments heard during the playing of the entire movement. The identification of themes is divided into sections for two reasons -- it greatly facilitates checking the work, and the divisions correspond with the structural design of the music. For the first movement of the Beethoven concerto, for example, four lines are given at the bottom of the theme sheet. They represent: (1) the opening ritornello and solo exposition sections of the movement, (2) the second ritornello and development, (3) the recapitulation and ritornello excerpt, and (4) the cadenza and coda. After identifying the themes students can then compare, by observing the sequence of letters on each line, the use of themes in one section with another.

For each laboratory tape prepared in this manner a second is produced with super-imposed comments for students to check their own work. If they have missed identifying more than three or four themes in the movement they are instructed to repeat the effort as soon as possible. This exercise can be conducted in class as well as in the listening laboratory. Its most desirable result is that it requires attentive listening. The technique is, of course, practicable only with pieces that are built around a few distinct themes or motives, but extensive use of it would not be desirable since it forces the listener to concentrate only on thematic recognition.

Other types of laboratory tapes include those which deal with specific fundamentals, such as recognition of intervals and scale modes. These tapes were also designed for self-instruction -- the student marks responses on paper while listening to Tape A, then listens to Tape B to check his work. Laboratory tapes on style and on each of the musical elements were prepared. They were intended for supplementary study, using different musical examples from those incorporated in the classroom materials on style and the elements.

For students in the course who needed special aids in learning music fundamentals, several sets of programmed materials were prepared. They are of the simple linear design, since neither time nor facilities warranted working with the more complex branching technique. The first sets developed were printed on flash cards, bound together on key rings. Later, several sets were prepared for two different types of teaching machines. These materials initially cover the basic fundamentals of pitch and rhythm notation, progressing to such matters as intervals, key signatures, modal qualities of scales, and basic chord functions. Programmed materials are valuable aids if students use them properly. The machines offer some advantage over flash cards or booklets in this respect -- with one of the two employed the student must respond correctly to an item before the next one appears. A machine that counts responses also offers a motivational advantage because the student can measure his own progress from day to day.

A guide book for teachers of the music literature course was prepared in conjunction with the teaching of the course at University High School during the 1965-66 school year.[16] Its contents include an introduction to each unit which explains the general goals of that particular segment of the course, guides to the specially prepared materials, including classroom tapes and transparencies and laboratory materials, suggestions for discussion and special teaching techniques or materials that might be employed, and suggested readings for both teacher and students. The guide book is intended as an aid for the music teacher who may already have full-time teaching responsibilities before the literature course is added to the curriculum. In order to teach the course properly, however, the teacher will still need to spend a considerable amount of time in preparation. Except for the biographical sketches of composers, there was no attempt to include information that is readily available in standard sources. The intent was to provide such technical materials as analyses of the pieces studied, and to organize them in a logical sequence. The teaching of a course that is based on intensive study requires much more preparation than one which surveys and focuses on the general. It is believed that the teacher who lacks the time to prepare adequately may, despite good intentions, resort to the latter approach. A teacher's use of the prepared guide book may result in his adhering to the intensive study approach, if only because it guides his preparation in that direction. The guide book and other materials will not dismiss the teacher from making daily preparations, since he must still learn each piece of music thoroughly before he can present it to a class.

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[16] See Part II.

It should also be recognized that no one guide book could provide all of the materials necessary for the teaching of such a course, nor could it provide materials that would be ideal for every teacher and every teaching situation. Most teachers would want to supplement and adapt these materials to fit the needs of a class. This guide book, then, may best serve as an example and as a general design for teaching the music literature course.

Measuring Student Performance

Precise and thorough measurement of student performance is difficult in a course which includes "intellectual and emotional response" and "value and taste judgments" in its objectives. Some music skills and knowledges are easily measured, but they constitute only a portion of a student's expected growth in the course. It is perhaps in the nature of the art that those understandings which seem most important are the most difficult to measure.

It is a generally established procedure in our educational system that pupil progress is reported in the form of grades. And while grade reports may be intended to have some motivational value, students too often regard the grade as an end in itself. It is not the purpose of this writing to defend or condemn grade reporting practices; neither is it the purpose of this study to suggest or implement changes in those practices. It is necessary that a new course in the curriculum conform in these matters to the standards and procedures set forth by the school in which it functions. The important consideration would seem to be a recognition of the fact that since grades in an academic course are often assigned largely on the basis of examination scores, the examination has more than a general motivational value -- its motivation is direct and specific. As a result of the extreme importance that is placed on grades, examinations exert a powerful influence on how students study as well as on what they study. It is important that the examinations for the music literature course be designed and prepared to motivate students toward study habits that are conducive to the development of deeper understandings and appreciations than might be reflected by a mastery of fundamental skills or historical facts -- students should be motivated to listen to music.

The major examinations for "Masterpieces of Music Literature" were of the objective type, in three or four separate parts. The first two parts were factual, one dealing with material from students' reading, the other with material from class lectures and discussions. The former tended toward historical knowledges and the latter toward concepts of form and style. These two parts made up approximately one-half of the total examination score. The third part was a listening test comprised of ten to fifteen excerpts of music studied. Students were asked to identify these excerpts by historical period or possible composer. The listening tests were of the four-foil, multiple-choice type, the fourth foil being "none of the above" to eliminate the forced response. The factual tests were either of this type or matching.

Although the factual tests were considered necessary, the emphasis in these examinations was on the listening sections. The listening tests could not measure everything one would like to know about a pupil's progress in musical understanding, but did function very well in motivating students to use the listening laboratory. Average item difficulty and discrimination figures for the individual sub-tests on all examinations are presented below. Difficulty figures represent the percentage of students who responded correctly to the average item in each type of sub-test. Discrimination figures are calculated according to the Flanagan method,[17] which uses the highest- and lowest-scoring 27 per cent of a group as the basis for correlating performance on an individual item with total test performance.

	Average Item Difficulty	Average Item Discrimination
Subtest I - Factual (Historical)	60.6 %	.546
Subtest II - Conceptual (Style-Form)	72.3	.542
Subtest III - Listening (Music Studied)	71.0	.546
Subtest IV - Listening (Music not Studied)	62.1	.504

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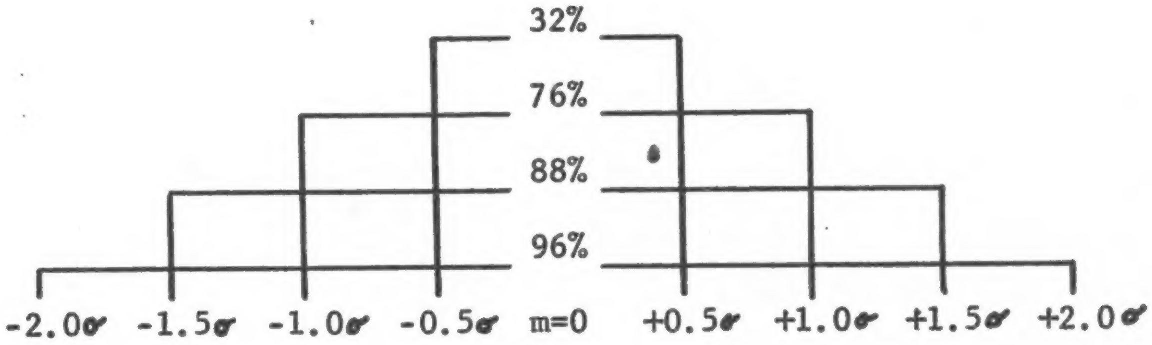
[17] Merle W. Tate, Statistics in Education (New York: Macmillan, 1955), pp. 363-64.

Kuder-Richardson estimates of reliability, based on item variance, were calculated for some of the examinations. These figures are only slightly lower for the listening tests than for the factual tests.[18] All examinations, with analysis figures are included in the teacher's guide book; tapes for the listening tests are included with the classroom tapes.

Student performance was, of course, also measured on the basis of written papers, class quizzes and exercises, and short written assignments. Students could earn optional credit points for reports or reviews of concerts or for volunteered class reports.

First semester grades for "Masterpieces of Music Literature" were assigned on the basis of 450 total points -- 385 for examinations, 35 for quizzes, and 30 for papers. A maximum of 30 points was allowed for optional reports or reviews. Scores ranged from 153 to 416 points, with a mean of 338, median of 341, and standard deviation of 63.5. The frequency distribution was as normal as might be expected for a group of twenty-five:



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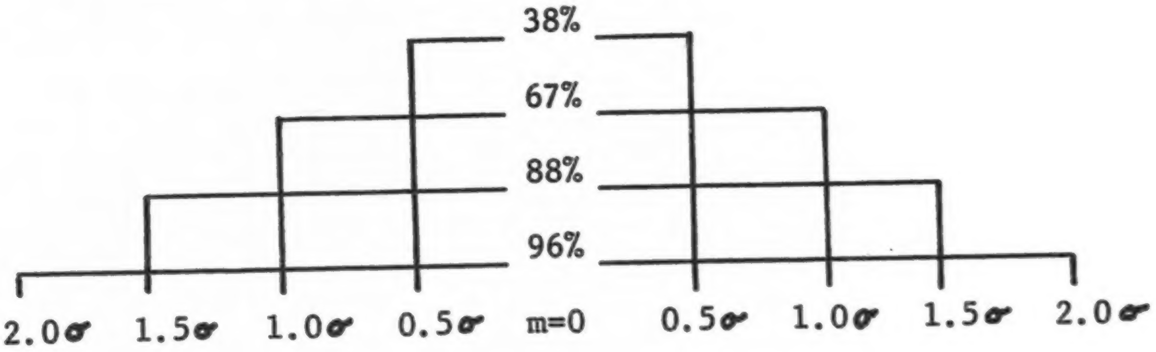
[18] See Teacher's Guide Book, Examinations

Second-semester grades were based on a total of 398 points -- 264 for examinations, 84 for quizzes and written exercises, and 50 for a term paper. Scores ranged from 112 to 370 points, with a mean of 265, median of 266, and standard deviation of 69.9.[19] The second-semester frequency distribution might also be described as normal:



The correlation between first- and second-semester scores was .87.

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[19] Based upon scores of the 24 students who had been in the class during the first semester.

Chapter III

EVALUATION OF THE STUDY

Evaluation Procedures

As previously stated in Chapter I, the evaluation of the music literature course was based upon:

1. pre- and post-testing of musical achievement in both musical skills and stylistic recognition
2. observation of the class and examination of the materials by visiting evaluators
3. parent questionnaires
4. student interviews and questionnaires

Description of the Experimental Group

The 1965-66 experimental course in "Masterpieces of Music Literature" at University High School was offered on an elective basis to tenth, eleventh, and twelfth graders. Enrollment was open to both performers in school music groups and non-performers. Of the twenty-five students who enrolled, six were members of school instrumental groups and another ten were chorus members; fifteen were seniors, nine juniors, and one was a sophomore. There were nine boys and sixteen girls in the class.

It should be pointed out that only fifteen of the twenty-five students in the class actually elected the course. Of approximately twenty students who had indicated an interest at pre-registration,

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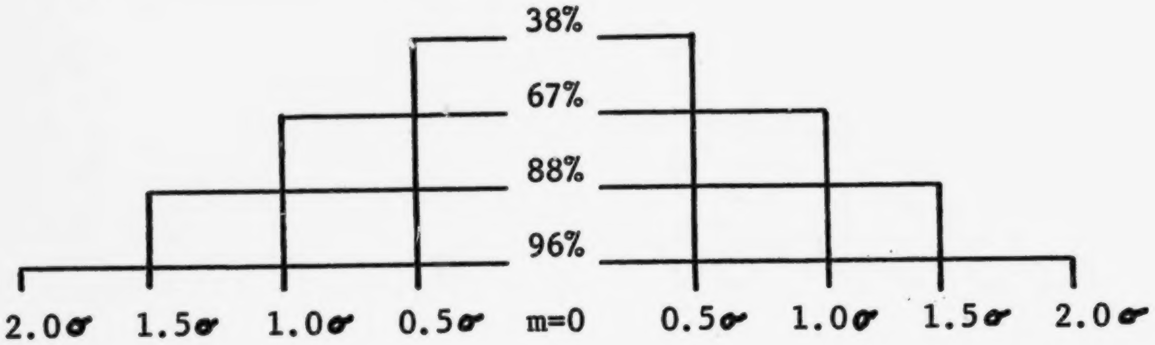

The correlation between first- and second-semester scores was .87.

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[19] Based upon scores of the 24 students who had been in the class during the first semester.

several could not enroll because of schedule conflicts. It was suggested to the school administration and guidance department that other junior and senior students who needed an additional course to complete their schedule might be added. Ten students in this category were enrolled; their academic ability ranged from quite low to very high.

The level of the experimental class might best be defined by quoting percentile scores from the Musical Aptitude Profile and the Iowa Tests of Educational Development. On national norms for the MAP, individuals in the class ranged from the 51st to the 99th percentile, with 52 per cent scoring above the 90th percentile mark. The class ranged from the 41st to the 99th percentile on national norms for the ITED, with 56 per cent ranking above the 90th percentile mark. Although this figure seems extremely high for an experimental class, it should be pointed out that it was not untypical for the school. University High School eleventh and twelfth graders rank at the 99th percentile on national group norms. In comparing the class with University High School norms,[1] individuals ranged from the 5th to the 99th percentile, with only 16 per cent ranking above the 90th percentile level.

In order to further describe the class the Allport-Vernon-Lindzey Study of Values[2] was administered at approximately mid-year. "The Study of Values aims to measure the relative prominence of six basic interests or motives in personality. . .; the classification is based directly upon Eduard Spranger's Types of Men."[3] The mean scores given in Table 1 compare the experimental group with collegiate norms -- no high school norms are available. Mean scores for males and females are provided because of the difference in sex norms and because the authors recommend that ". . . for most purposes it is wiser to compare a given score with norms for the subject's own sex."[4] The general norms provided in the manual give equal weight to the norms for both sexes, since in the population at large the number of males and females is approximately the same. The ratio of males to females is nine to sixteen in the experimental group, however; hence the general norms given here have been computed to that ratio to provide a more accurate comparison. The construction of the Study of Values is such that a score of 40 is the average for any single value.

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[1] Established by the eleventh- and twelfth-grade classes of 1963-64-65.

[2] Gordon W. Allport, Philip E. Vernon, and Gardner Lindzey, Study of Values, 3rd ed. (Boston: Houghton Mifflin, 1960).

The authors of the Study of Values provide standard deviations derived from the scores of 3378 college students, slightly less than one-half of the number from which the above norms were established.[5] Table 2 compares the observed differences between the experimental group

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[3] Ibid., p. 3.

[4] Ibid., p. 11.

[5] Ibid., p. 12.

Table 1

Allport-Vernon-Lindzey, Study of Values Comparison of Mean Scores for the Experimental Group with Collegiate Norms

Values	Males Colleg. Norms	Males Exp. Group	Females Colleg. Norms	Females Exp. Group	General Colleg. Norms[a]	General Exp. Group
Theoretical	43.09	44.33	36.50	40.75	38.87	42.04
Economic	42.05	45.44	36.85	32.94	38.72	37.44
Aesthetic	36.72	34.66	43.86	52.31	41.29	45.96
Social	37.05	36.66	41.62	40.50	39.97	39.12
Political	43.22	42.00	38.00	35.50	39.88	37.84
Religious	37.88	36.88	43.13	37.50	41.24	37.28

[a] Weighted 9:16, male:female, to equal experimental group ratio.

Table 2

Allport-Vernon-Lindzey, Study of Values Standard Deviations and Differences between Experimental Group Mean Scores and Collegiate Norms

Values	Males S.D.	Males Diff.	Females S.D.	Females Diff.	General S.D.	General Diff.
Theoretical	7.34	1.24	7.19	4.25	7.27	3.17
Economic	7.92	3.39	7.30	-3.91	7.61	-1.28
Aesthetic	8.49	-2.06	8.34	8.45	8.42	4.67
Social	7.03	- .39	7.02	-1.12	7.03	- .85
Political	6.64	-1.22	6.23	-2.50	6.44	-2.04
Religious	9.32	-1.00	9.40	-5.63	9.31	-3.96

mean scores and collegiate norms with the standard deviations.[6] A positive difference indicates a higher mean score for the experimental group; a negative difference indicates a lower value rating on the part of the experimental group.

Only two of the "values" or interests as categorized by Spranger and the Study of Values would seem to be closely related to attitude or interest in the music literature class -- they are the theoretical and the aesthetic. The class as a whole rated both of these interests somewhat higher than did the general collegiate population. The girls in the class ranked aesthetic values over one standard deviation higher than did the college girls, and although the boys rated this area of interest lower, the mean score for the experimental class as a whole is still over one-half standard deviation above the general collegiate norm. Both the boys and girls rated the theoretical category higher than did the college groups, although the difference in this area is not as significant as in the aesthetic category. According to Spranger's classification of men, the class as a whole, and the girls in particular, might be expected to be responsive to the study of music, due to high aesthetic values. Their high rating of theoretical values might indicate that the experimental group would respond favorably to the intensive type of study that was pursued in the music literature course.[7]

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[6] The mean scores of the smaller group for which the standard deviations are provided are slightly different from those of the total group. The differences are too insignificant to merit any special consideration in this comparison, however.

The Remmers Scale to Measure Attitude toward Any School Subject[8] was also administered to the experimental class at approximately mid-year. Students' attitudes toward music as a school subject were measured, along with their attitudes toward English, mathematics, and social studies. The Remmers instrument is a 17-point scale on which students check responses to each subject, ranging from very favorable to very unfavorable. The student may check as many or as few responses as indicate his attitude toward a given subject; his score for that subject is the mean of his responses.

It is important to note that school subjects are not compared with one another on the Remmers instrument. A student might respond very favorably to all subjects, or very unfavorably to all. Remmers's scale values range from 1.0 for the seventeenth or least favorable response to 10.3 for the first or most favorable. The indifference point is 6.0.[9] Table 3 provides mean scores for the total experimental class and by sub-groups:

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[7] Allport, Vernon, Lindzey, Study of Values, p. 4-5.

[8] H. H. Remmers (ed.), A Scale to Measure Attitude toward Any School Subject (Purdue Research Foundation, 1960).

[9] H. H. Remmers, Manual for the Purdue Master Attitude Scales (West Lafayette, Ind.: University Book Store, 1960).

Table 3

Remmers, Scale to Measure Attitude toward Any School Subject
Experimental Class Mean Scores

Subject	Total Group	Males	Females	Elected Course	Did Not Elect Course
English	7.9	7.2	8.3	8.2	7.5
Math	6.7	7.7	6.1	6.2	7.2
Soc. Stud.	6.9	6.3	7.2	7.2	6.7
Music	7.5	7.2	7.7	7.9	6.9

The Remmers scores indicate that the experimental class as a whole responded most favorably to English as a school subject. The same was true of all sub-groups except the males. The second most favorable response was given to music, by all groups except those who did not elect the course. Sub-group ratings indicate the expected result, that music as a school subject was favored most by those who elected the course and least by those who did not, and that the girls in the class responded more favorably to it than the boys. Of the twenty-five students in the experimental group, only one indicated an unfavorable attitude toward music as a school subject; another four indicated indifference. Nine students indicated a highly favorable attitude.

In a summary description, the University High School experimental group ranked high on national norms for both musical aptitude and scholastic achievement tests. It represented a reasonably accurate cross-section of the local school population in scholastic achievement, however, and it might be expected that most students who had acquired the interest in music to elect such a course would be those with average or above musical aptitude.

Forty per cent of the twenty-five students in the class enrolled at the suggestion of the school principal or a guidance counselor; sixty per cent had indicated high interest by enrolling at pre-registration in the spring of 1965. The class as a whole rated aesthetic and theoretical values somewhat higher than the general collegiate population on the Allport-Vernon-Lindzey Study of Values, which might be interpreted as indication of a favorable attitude toward the serious study of music. This was confirmed by a generally favorable response to music as a school subject on the Remmers attitude scale.

The music literature course as conceived in this study is intended as an elective subject; thus, in any school situation, it would be expected to serve students with a rather high interest in music. By its nature and because it would often be a fifth or added subject, it would also be likely to attract the better students in a school. Considering these factors, the experimental group for the study seems to have been an appropriate one; any abnormality probably laid in its wide range of both interest and achievement in music, since it included several individuals who would have been outstanding in both in almost any situation, as well as a few who felt some resentment toward being enrolled. Table 16, Appendix B, lists the scores of individuals in the experimental class for the various instruments discussed.

Selection of the Control Group

A control group was employed in the evaluation of the study to test and compare growth in musical achievement. All students in the control group were selected from members of University High School performing music groups. Individuals were matched with students in the experimental class on the basis of standard scores for the Iowa Tests of Educational Development and the Musical Aptitude Profile.

The Iowa Tests of Educational Development were administered to all University High School students in September of 1965. From the composite standard scores of band, orchestra, and chorus members on this test, forty-five individuals were matched, within a designated maximum latitude of three standard-score points, with students in the experimental group. The Musical Aptitude Profile was then administered to these forty-five music students. Standard scores for the ITED are based upon a mean of 15 and a standard deviation of 5;[10] standard scores for the MAP are based upon a mean of 50 and a standard deviation of 10.[11] It was considered desirable to match control group individuals to those in the experimental group within a latitude of one-half standard deviation for each test.

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[10] How to Use the Test Results of the Iowa Tests of Educational Development: A Manual for Teachers and Counselors, 9th ed., (Iowa City, Ia.: State University of Iowa, 1964), p. 62.

[11] Edwin Gordon, Manual: Musical Aptitude Profile (Boston: Houghton Mifflin, 1965), p. 29.

Examination of the scores revealed that it was possible to meet these matching criteria for all but one individual in the experimental group. That student was consequently dropped from the matched-individuals experiment. One other student was excused from the course for the second semester at the request of the school administration, since it was necessary for him to correct an academic deficiency in another area at that time. The matched-individuals experiment was thus based upon an N of 23.[12]

No attempt was made to match individuals on grade, sex, or cultural background. However, Table 4 reveals that individuals were matched within two standard-score points on the ITED, with the exception of one pair who differed by three points, and within three standard score points on the MAP, again with the exception of one pair, who differed by four points. Group mean scores were within 0.2 point on the ITED and within 0.6 point on the MAP. Student numbers in Table 4 correspond with those on Table 18, Appendix B, which describes the experimental group by individual scores.

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[12] Three students with strong music backgrounds were permitted to enroll in the class for the second semester only. Two were girls who had elected the course at pre-registration, but who could not schedule it during the first semester; the third entered University High School at the beginning of the second semester. These students were not, of course, used in the matched-individuals experiment, but were included in some other evaluation measures.

Table 4

Matching of the Experimental and Control Groups:
Composite Standard Scores for the
Iowa Tests of Educational Development
and the Musical Aptitude Profile

	ITED		MAP	
Stud. No.	Experimental	Control	Experimental	Control
1	31	33	64	66
2	31	30	59	66
3	34	34	70	70
4	18	19	58	55
5	22	24	65	62
6	28	31	70	71
7	23	22	67	65
8	36	37	57	53
9	22	20	66	66
10	34	32	60	61
12	26	25	67	65
13	17	15	55	56
14	18	18	63	66
15	32	30	66	68
16	31	33	68	65
17	33	35	68	65
19	24	25	64	63
20	27	26	65	64
21	19	21	64	65
22	31	32	54	54
23	19	20	61	59
24	25	24	58	58
25	26	26	58	57
N = 23				
Mean =	26.4	26.6	62.9	62.3

Description of the Measurement Instruments

The instruments employed in the pre- and post-testing of the experimental and control groups for musical achievement were the Gordon

"Musical Achievement Profile"[13] and a "Listening Achievement Test" designed for the study. The form of the "Musical Achievement Profile" used in the study contains four sub-tests, measuring melodic recognition, rhythmic recognition, harmonic recognition, and symbolic understanding. The "recognition" sub-tests each contain forty-four items; they are of the auditory-visual discrimination type. The "symbolic understanding" test is comprised of fifty items; it involves no listening.[14] Table 5 presents data obtained from administering the "Musical Achievement Profile" to 129 University High School music students.

Table 5

Means, Standard Deviations, Standard Errors of Measurement, and Reliability Coefficients (Odd-Even Method, Adjusted by the Spearman-Brown Prophecy Formula) for the "Musical Achievement Profile"

Test	Number of Items	Mean	S.D.	S.E.	r
Melodic Recognition	44	34.6	7.03	2.51	.87
Rhythmic Recognition	44	33.2	8.41	2.36	.92
Harmonic Recognition	44	29.7	7.05	2.79	.84
Total Recognition	132	97.7	20.55	4.71	.95
Symbolic Understanding	50	36.3	9.08	2.68	.91
Composite	182	134.0	28.48	5.17	.97

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[13] Edwin Gordon, "Musical Achievement Profile," currently being revised for future publication.

[14] For more detailed information on the nature and make-up of the "Musical Achievement Profile," see Gordon, Manual: Musical Aptitude Profile, pp. 69-70.

Examination of the figures reveals that the Gordon achievement test is a highly reliable instrument for measuring certain musical skills and symbolic understandings. It does not, however, measure the "stylistic perception" aspect of musical achievement. In order to do this, a "Listening Achievement Test" was developed for the study.[15] It attempts to measure students' recognition of musical styles, rhythm and meter, melodic constructs, harmony, timbre, and texture. The test consists of forty-five items, three each on fifteen taped musical excerpts. Subjects are given fifteen seconds to read the three questions pertaining to an excerpt before hearing the music, and are allowed ten seconds to mark their answers after the excerpt. The musical excerpts average about one minute each in length.

The first item for each excerpt on the "LAT" tape asks the subject to identify the music by composer, choosing from two composers and a "not given" response. Various musical styles are represented on the test: two excerpts are from the Renaissance, two from the Baroque, and three are from the Classical period; four are Romantic in style, one is impressionistic, two neo-Classic, and one is expressionistic. The second and third items for each excerpt ask the subject to identify elemental characteristics in the music: seven items deal with rhythm, meter, or tempo, and seven with melodic construction or phrasing; there are six items each on texture and timbre, and two each on harmony and form (symphony or concerto, etc.). These items, like those on composers, are three-foil multiple choice, the third foil being "not given." This is consistent also with the Gordon achievement test.

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[15] See Appendix A.

An item analysis on the "Listening Achievement Test" revealed one item with negative discrimination.[16] It was dropped from the test for scoring and reliability purposes. On the forty-four item test, 129 University High School music students achieved a mean score of 28.1, with a standard deviation of 4.75. The standard error of measurement was 2.82 and the split-half reliability coefficient, adjusted by the Spearman-Brown formula, was a disappointing .65. The "Listening Achievement Test" cannot be considered adequately reliable for individual measurement, but it should be of some value for group measurement.[17]

Reliability data obtained from the pre-treatment administrations of the "Musical Achievement Profile" and the "Listening Achievement Test" to the experimental and control groups are presented in Tables 6a, 6b, and 6c.

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[16] See Appendix A, Item Analysis (item no. 21).

[17] William E. Whybrew, Measurement and Evaluation in Music (Dubuque, Ia.: Wm. C. Brown, 1962), pp. 62-63.

Tables 6a, 6b, 6c

Means, Standard Deviations, Standard Errors of Measurement, and Reliability Coefficients (Adjusted by the Spearman-Brown Prophecy Formula) for the "Musical Achievement Profile" and "Listening Achievement Test"

Table 6a: Experimental Class (N = 26)[a]

	No. of Items	Mean	S.D.	S.E.	r
Mus Ach, R Tests	132	107.2	14.92	3.79	.94
Mus Ach, SU Test	50	40.2	7.52	1.79	.94
Mus Ach, Comp	182	147.4	20.83	4.11	.96
L A T	44	31.4	4.54	2.39	.72
Mus Ach Comp and LAT	226	179.6	23.68	2.49	.99

Table 6b: Control Group (N = 23)

	No. of Items	Mean	S.D.	S.E.	r
Mus Ach, R Tests	132	106.5	14.69	3.79	.93
Mus Ach, SU Test	50	39.7	8.11	2.95	.87
Mus Ach, Comp	182	146.1	22.07	4.55	.96
L A T	44	28.9	3.85	2.13	.69
Mus Ach Comp and LAT	226	176.0	24.54	4.80	.96

Table 6c: Experimental Class and Control Group (N = 49)

	No. of Items	Mean	S.D.	S.E.	r
Mus Ach, R Tests	132	106.9	14.82	3.89	.93
Mus Ach, SU Test	50	39.9	7.81	2.43	.90
Mus Ach, Comp	182	146.8	21.43	4.44	.96
L A T	44	30.2	4.42	2.31	.73
Mus Ach Comp and LAT	226	177.9	24.15	3.13	.98

[a] This number represents the twenty-four students who were in the class for both semesters, plus two of the students who were in the course for the second semester only.

It may be noticed that the reliability coefficients for the "LAT" are slightly higher for these groups than was obtained from the larger group, and that the coefficients obtained by adding the listening test to the total "Musical Achievement Profile" are extremely high. Table 7, which presents intercorrelations among the sub-tests of the Gordon achievement test and the "LAT," indicates, due to its comparatively low correlation with other tests, that the listening test does measure different achievement factors from the Gordon test.

Table 7

Intercorrelations among the "Musical Achievement Profile" Sub-tests and the "Listening Achievement Test," based upon Administration to the Experimental and Control Groups (N = 49)

	MR	RR	HR	R	SU	C	LAT
Melodic Recognition	---	.78	.65	.90	.74	.89	.63
Rhythmic Recognition	.78	---	.61	.91	.74	.89	.50
Harmonic Recognition	.65	.61	---	.85	.57	.80	.48
Total Recognition Tests	.90	.91	.85	---	.77	.97	.60
Symbolic Understanding	.74	.74	.57	.77	---	.90	.47
Composite	.89	.89	.80	.97	.90	---	.58
Listening Achievement	.63	.50	.48	.60	.47	.58	---

The correlations shown in Table 7 are not corrected for attenuation. The "true" correlation coefficient between any two measures allows for random errors and is computed by the formula:

$$r_{\infty\omega} = \frac{r_{xy}}{\sqrt{r_x}\ \sqrt{r_y}}$$

in which r_{xy} is the observed correlation coefficient between two measures, r_x is the reliability coefficient of one and r_y the reliability coefficient of the other.[18] Table 7a demonstrates the effects of corrections for attenuation for coefficients shown in Table 7.

Table 7a

Intercorrelations among the "Musical Achievement Profile" and the "Listening Achievement Test," Corrected for Attenuation

	R	SU	Comp	LAT
Total Recognition Tests	---	.84	.99	.73
Symbolic Understanding	.84	---	.97	.58
Composite	.99	.97	---	.69
Listening Achievement	.73	.58	.69	---

Other Evaluation Tools

One of the evaluation procedures for the study involved visitation by several professors from the University School of Music and by several professional educators. It was felt that observation of the class and examination of the materials by such persons could provide valuable insight into some matters and judgment about others. The evaluative judgments of the music professors were valued not only because of their technical knowledge of the subject matter, but also because they were cognizant of the techniques and special problems involved in teaching music as an academic subject. The professional educators' evaluations were also considered important, because they could compare the quality and appropriateness of the music course offering with that of other school subjects, and because they are the persons most immediately responsible for the acceptance or non-acceptance of such a course in the high school curriculum.

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[18] Tate, Statistics in Education (New York: Macmillan, 1955), pp. 352-53.

Visiting evaluators were asked to rate the instructional activities and materials for the course, the extent to which it fulfilled each of its objectives, and the course content and organization. In order to assist the evaluator, and so that evaluations could be reported more precisely, a form was devised.[19] It requested the evaluator to rate, from one (poor) to five (excellent), five items under instructional activities, six types of materials, six specific objectives, and three items on course content and organization. The form also provided brief statements about the guiding principles and objectives of the course, a rather detailed description of the class, and a guide to making the evaluative judgments.

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[19] See Appendix C.

In order to obtain some indication of parental attitudes toward the music literature course, a questionnaire was designed[20] and mailed at approximately mid-year. It inquired about the parents' interests and participation in music, about their observations concerning their son's or daughter's change in attitude toward music during the school year, asked them to rate the importance of eight school subjects and activities and to appraise University High School's program in each. The questionnaire also asked the parents' opinions about the place of a classroom music course in the high school curriculum and whether it should be academic in nature or activity-based. The questionnaires were unsigned.

Students in the experimental class were also asked to express their feelings about the music literature course. A questionnaire was designed for this purpose[21] and was administered in May. Each student was asked to rate the value of the course and the extent to which it fulfilled each of its objectives for him personally. The questionnaire, which was unsigned, also asked the students about changes in attitude toward music during the year, about their opinions concerning examinations and grading for the course, about music that interested them most or least during the year, and whether or not they would recommend the course to a friend.

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[20] See Appendix D.

[21] See Appendix E.

Presentation of Data

For the convenience of the reader the musical achievement experiment is redefined:

1. The experimental treatment consisted of the two-semester course in "Masterpieces of Music Literature." The control treatment consisted of the normal musical training received through two semesters of performing group experience. It should be pointed out that fourteen of the twenty-three students in the experimental group were also members of some high school performing group, so that they were receiving a double treatment.
2. Individuals in the control group were matched to those in the experimental group on the basis of Musical Aptitude Profile and Iowa Tests of Educational Development composite standard scores. No attention was given in the matching to sex, age, or cultural background.
3. The experimental group was a sample of above-average tenth, eleventh, and twelfth graders who might elect an academic music course such as "Masterpieces of Music Literature."

The null hypothesis for the musical achievement experiment is stated: Two semesters' experience in a high school course in music literature, or that combined with performance training, will not produce significantly greater growth in general musical achievement than two semesters' experience in a high school performing group alone.

Table 8 presents the pre- and post-treatment test score means, the mean gain for each group, and the mean difference between the gain scores for the "Musical Achievement Profile," the "Listening Achievement Test," and the combination of the two.

Table 8

Pre- and Post-treatment Mean Scores, Mean Gain Scores, and Mean Difference Scores of the Experimental and Control Groups on the "Musical Achievement Profile" and "Listening Achievement Test"

		Pre ($\bar{X}_1,\bar{Y}_1$)	Post ($\bar{X}_2,\bar{Y}_2$)	Gain $\bar{X}_2-\bar{X}_1$, $\bar{Y}_2-\bar{Y}_1$	Difference ($\bar{D}$) ($\bar{X}_g-\bar{Y}_g$)
MR	Exp (X)	38.00	37.17	-0.83	-1.58
	Cont (Y)	36.21	36.96	0.75	
RR	Exp (X)	36.78	38.35	1.57	0.88
	Cont (Y)	36.91	37.60	0.69	
HR	Exp (X)	31.65	34.09	2.44	2.31
	Cont (Y)	33.39	33.52	0.13	
R	Exp (X)	106.43	109.61	3.18	1.61
	Cont (Y)	106.52	108.09	1.57	
SU	Exp (X)	39.39	43.61	4.22	2.18
	Cont (Y)	39.65	41.69	2.04	
Comp	Exp (X)	145.83	153.22	7.39	3.78
	Cont (Y)	146.17	149.78	3.61	
LAT	Exp (X)	31.17	34.56	3.39	1.65
	Cont (Y)	28.87	30.61	1.74	
Comp & LAT	Exp (X)	177.00	187.78	10.78	5.43
	Cont (Y)	175.04	180.39	5.35	

An examination of the figures in Table 8 reveals that there was little practical difference in mean gain scores between the experimental and control groups. The greatest mean difference score shown is for the combined "Musical Achievement Profile" and "Listening Achievement Test," but a mean difference of 5.43 for a total of 226 items seems relatively insignificant. For the 44-item "Listening Achievement Test" alone, the mean difference of 1.65 seems insignificant from a practical point of view, particularly since it is less than the standard error of measurement reported for that test.[22]

The statistical significance of the mean differences between gain scores may be tested by the "t" test of differences between means of two correlated samples. The .05 level of confidence is adopted to indicate significance and the raw-score formula for the "t" test is:[23]

$$t = \frac{\bar{D}}{\sqrt{\dfrac{N \sum D^2 - (\sum D)^2}{N^2 \quad (N - 1)}}}$$

in which:

N = number of matched pairs

$\bar{D}$ = mean difference in gain scores $([\bar{X}_2 - \bar{X}_1] - [\bar{Y}_2 - \bar{Y}_1])$

$\sum D$ = the sum of the difference scores

$\sum D^2$ = the sum of the squares of the difference scores

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[22] See Tables 6a, 6b, and 6c.

[23] Tate, Statistics in Education, pp. 466-67.

In applying the "t" test to the total achievement battery (composite "Musical Achievement Profile" plus the "Listening Achievement Test"):

$N = 23$

$\overline{D} = 5.43$

$\Sigma D = 125$

$\Sigma D^2 = 4905$

$$t = \frac{5.43}{\sqrt{\dfrac{112{,}815 - 15{,}625}{11{,}638}}} = \frac{5.43}{2.90} \; ; \qquad t = 1.87$$

The null hypothesis cannot be rejected at the .05 level of confidence (two-sided region of rejection, with 22 degrees of freedom), since "t" is not equal to or greater than 2.07. Two semesters' experience in the music literature course, or the course combined with performance training, did not produce significantly greater growth in general musical achievement than two semesters' experience in performing groups alone.

The "t" test was also applied to each of the sub-tests of the musical achievement battery.[24] Results are shown in Table 9.

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[24] See Appendix B for raw data and computations.

Table 9

Results of the "t" Test of Differences between Means of Two Correlated Samples as Applied to the Sub-tests of the "Musical Achievement Profile" and the "Listening Achievement Test" (N = 23)

Test	$\bar{D}$[a]	D	D^2	"t" Value[b]
Melodic Recognition	-1.57	36	408	-1.78
Rhythmic Recognition	0.87	20	568	0.84
Harmonic Recognition	2.31	53	887	1.79
Total Recognition	1.61	37	2215	0.78
Symbolic Understanding	2.18	50	1084	1.57
Mus Ach Prof Comp	3.78	87	4163	1.37
Listening Achievement	1.65	38	566	1.65

[a] The slight discrepancy between the mean differences ($\bar{D}$) given here and those given in Table 8 is due to rounding; these figures are the more accurate.

[b] A "t" value of 2.07 or greater is necessary to reject the null hypothesis at the .05 level of confidence (two-sided region of rejection with 22 degrees of freedom).

The lack of significant differences in gain scores between the experimental and control groups may be attributed to one or more of several factors. The relatively low reliability of the "Listening Achievement Test," on which one would expect the experimental group to make significantly greater gain than the control group, causes it to be regarded as inadequate for precise measurement. And, while the "Musical Achievement Profile" is a highly reliable instrument, it measures factors that were not stressed as ends in themselves in the music literature course.

The "Listening Achievement Test" was added to the "Musical Achievement Profile" in an attempt to measure "general" musical achievement, but the former accounts for only 44 of the 226 items in the total battery. It might also be pointed out that the performance instruction received by the control group was excellent, and that all students in that group elected to participate in music, while eight of the 23 experimental-group students did not elect the music literature course.

Visitor's Evaluations

Visiting evaluators of the music literature course project included three professors from the University School of Music, the Director of Secondary Education for the Iowa City Public Schools, the Principal of Iowa City High School, and the Curriculum Consultant from the Iowa State Department of Public Instruction.[25] Excepting that of the State Department representative, who spent nearly two full school days examining materials, observing the class, and interviewing students, evaluations were made in approximately one-half day. Two of the evaluators felt that their observations and examinations of materials were too brief to enable them to complete the rating form, although both expressed a favorable reaction to the course and materials. Results of the four returned rating forms are presented in Table 10.

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[25] See Appendix C for names of visiting evaluators.

Table 10

Ratings of the Music Literature Course Instructional Activities, Materials, Fulfillment of Objectives, and Content and Organization by Four Visiting Evaluators (5 = Excellent, 1 = Poor)

	Music Professors		Professional Educators		Total	
	No. Resp.	Mean Rating	No. Resp.	Mean Rating	No. Resp.	Mean Rating
Instructional Activities						
1. Class interest in material	2	4.5	2	4	4	4.25
2. Appropriateness of presentation to capacity of students	2	4.5	2	4.5	4	4.5
3. Clarity of presentation	2	5	2	4.5	4	4.75
4. Direction toward learning of specific skills and knowledge	2	5	2	4.5	4	4.75
5. Direction toward general musical understandings	2	5	2	4.5	4	4.75
Materials						
1. Classroom tapes	2	5	2	5	4	5
2. Transparencies	2	5	1	5	3	5
3. Laboratory tapes and listening guides	2	4.5	2	5	4	4.75
4. Programmed materials	0	-	1	5	1	5
5. Teacher's guide book	1	5	1	5	2	5
6. Examinations	1	5	1	5	2	5
Fulfillment of Objectives						
1. Fundamental skills	2	4.5	1	4	3	4.25
2. Intellectual and emotional response	2	4.5	1	4	3	4.25
3. Historical perspective	2	5	2	4.5	4	4.75
4. Ability to collect information	2	5	2	5	4	5
5. Value and taste judgments	2	4.5	2	4.5	4	4.5
6. Ability to form generalizations and draw conclusions	2	5	2	4.5	4	4.75
Course Content and Organization						
1. Appropriateness for all students in a school	2	3.5	2	4	4	3.75
2. Direction toward specialized needs of individuals	2	4	2	3.5	4	3.75
3. Adequacy of time allotment	2	5	2	3.5	4	4.25

Evaluators' ratings of the instructional activities, materials, and fulfillment of objectives were high. The appropriateness of the course content and organization for all students was understandably rated slightly lower, as was the attention to specialized needs of individual students. One school administrator rated the adequacy of the time allotment lower, with the comment that he believed a concentrated listening course such as this should be scheduled in the morning rather than late afternoon. The same evaluator also suggested that, if a school schedule were flexible enough, such a course might be scheduled for three ninety-minute periods weekly rather than five fifty- or sixty-minute sessions. His reasoning was that students need time to adjust to the type of attention that the arts demand, and that such an arrangement would better allow time for listening and discussion in the same class period.

The Curriculum Consultant from the State Department of Public Instruction, who evaluated the program most thoroughly, expressed enthusiasm for the music literature course:

> As a school administrator I have often pondered the problem of apparent cultural deprivation existing in the fine arts area of our curriculum. My observations were that, because we didn't actually pursue the building of cultural programs, we were creating a broad background of ignorance in those areas in which we could have provided a knowledge of our rich heritage in music, art and dramatics. This program developed by you could be the beginning of an exciting innovation in our schools' curricular offering.[26]

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[26] Letter from William A. Tock, March 22, 1966.

The State Curriculum Consultant also interviewed each of the students in the experimental class. He found that:

> All students showed at least a high average interest in music with those who participated in music showing exceedingly high interest in this program. Those who had not participated in music but elected this course showed a slightly higher interest than those who had participated but who had not elected this course.[27]

With regard to students' opinions about their own musical development, the interviewer found that:

> Those who were nonparticipants in music but elected this course thought that their development was extremely accelerated while those who participated and elected the course considered themselves to be accelerated by [it].[28]

Results of the Parent Questionnaire

The parent questionnaire was designed to obtain answers to three items: parental observation of any change in the student's attitude toward music during the year, parents' opinions as to whether or not a classroom course in music should be a part of the high school curriculum, and opinions as to whether such a course should be academic in nature, stressing literature, or general music, oriented toward such activities as singing and playing social instruments. All other items on the instrument were included to aid in classifying responses, since the questionnaires were unsigned. Of the twenty-four questionnaires mailed to parents, twenty-one were returned.[29] Table 11 shows the results.

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[27] See Appendix C for "Evaluation of Masterpieces of Music Literature," by William A. Tock, Curriculum Consultant, Iowa State Department of Public Instruction.

[28] *Ibid*.

Table 11

Results of the Parent Questionnaire

		No.	%
1. Contribution of music to leisure time enjoyment	Very much	14	67%
	Some	7	33%
	Very little	0	0%
2. Concert attendance	Frequent	6	29%
	Occasional	14	67%
	Never	1	5%
3. Community or church musical activity	Yes	5	24%
	Yes, but not regular	3	14%
	No	13	62%
4. Observed change in son's or daughter's attitude toward music during the school year	More interest in serious music	6	29%
	Interested in wider variety of music	8	38%
	(Both of above)	3	14%
	No evident change	4	19%
	Less interested in music	0	0%
	No observation	0	0%

5. Rated importance of school functions	Rating of University High School's programs
1 = Extremely significant	1 = Excellent
2 = Quite significant	2 = Quite good
3 = Of some importance	3 = Only fair
4 = Of little value	4 = Quite inadequate

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[29] Questionnaires were mailed only to parents of students who were in the class for the entire year.

Table 11, cont.

Mean		Mean
1.2	English and Communicative Arts	1.8
1.9	Fine Arts	2.0
2.0	Guidance Services	2.3
2.6	Physical Education and Athletics	2.0
1.3	Physical, Natural and Quantitative Sciences	1.6
2.2	Practical (Vocational) Arts	2.5
2.9	Social Activities	2.6
1.5	Social Studies	1.9

		No.	%
6. Does a classroom course in music have a place in the high school curriculum?	Definitely	13	62%
	Perhaps	7	33%
	No	1	5%
7. Should a high school music course be academic or general?	Literature	12	57%
	General	6	29%
	Both	1	5%
	Undecided	2	10%

A total of 81 per cent of the parents indicated a positive change in attitude toward music on the part of their son or daughter; 19 per cent had observed no change. Parents' opinions about the inclusion of a classroom course in music in the high school curriculum, and the nature of such a course, were classified according to their own musical interests and activities, and according to their ratings of the importance of the fine arts and the core academic subjects as school functions. Responses to items 1, 2, and 3 on the questionnaire were assigned values (3 = highest interest, 1 = lowest); the first three item responses were then summed. Since no parent responded "very little" to the first item, the lowest total was four. Categorization of the questionnaires according to parent interest or activity in music, then, was:

High interest (total of 8, 9) - N = 4
Moderate interest (total of 6, 7) - N = 13
Low interest (total of 4, 5) - N = 4

In rating the importance of school functions, no parent rated the fine arts "of little value." The questionnaires were divided into three categories according to this criterion; six considered the fine arts "extremely significant" school functions, ten rated them "quite significant," and four considered them "of some importance." (One did not respond.)

Ratings of the core academic areas--English and the communicative arts, physical, natural, and quantitative sciences, and social studies--as school functions were summed. A total rating of 3 for the three areas, then, was the highest; the lowest total rating was 6. Categorization of the questionnaires according to these ratings was:

"Extremely significant" (total of 3) - N = 10
"Highly significant" (total of 4, 5) - N = 8
"Quite significant" (total of 6) - N = 3

Table 12 presents the parents' responses to items 6 and 7 on the questionnaire, according to the categories described.

Table 12

Parents' Opinions about the Inclusion of a Classroom Course in Music in the High School Curriculum and about the Nature of Such a Course, according to their Interest in Music and Ratings of Various School Functions

	Classroom Music Course in H. S. Curriculum[a]			Type of Music Course Preferred[a]			
	Def.	Perhaps	No	Lit.	Gen.	Both	Undecided
Interest in Music							
High (N = 4)	3	1	-	4	-	-	-
Moderate (N = 13)	8	5	-	7	3	1	2
Low (N = 4)	2	1	1	1	3	-	-
Rating of Fine Arts as School Function							
Extremely significant (N = 6)	5	1	-	5	1	-	-
Quite significant (N = 10)	6	4	-	7	1	1	1
Of some importance (N = 4)	2	1	1	-	3	-	1
Ratings of Core Academic Areas[b] as School Functions							
Extremely significant (N = 10)	7	3	-	9	1	-	-
Highly significant (N = 8)	3	4	1	2	4	1	1
Quite significant (N = 3)	3	-	-	1	1	-	1

[a] See Appendix D for sample parent questionnaire, items 6 and 7.

[b] English and the communicative arts; physical, natural, and quantitative sciences; social studies.

The table indicates that there is a relatively high correlation between the parents' interest in music and their opinion as to the place of a music class in the high school curriculum. The agreement between the fine arts rating and the opinion about a music course in the curriculum is not surprising, but some significance might be attached to the fact that of those who rated the core academic areas most important, seventy per cent definitely favored a classroom music offering. There was also agreement between preference for the academic, literature-based music course and high music interest, and between the literature approach and high ratings of the fine arts and the core academic areas as school functions.

Results of the Student Questionnaire

The student questionnaire[30] was administered during the second week in May, at the close of the post-testing sessions. It was given to the class as a group; students were instructed to respond to items according to their own personal feelings or reactions, not to make judgments for a group or for someone else. All twenty-seven students[31] in the experimental class completed and returned the questionnaire, which was unsigned. Results are shown in Table 13.

Twenty-three of the twenty-seven students indicated that the course had been worthwhile for each of them personally. However, of the four who felt that it had not been worthwhile, two indicated that they understood better how music "works" than before the course. One student who responded negatively offered the comment (in a space provided at the end

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[30] See Appendix E for sample student questionnaire.

[31] Three students were in the class for the second semester only.

Table 13

Results of the Student Questionnaire

	No. Responses			%		
Item	Yes	No	?	Yes	No	?
General Evaluation						
1. Has the course been worthwhile?	23	4		85%	15%	
2. Do you understand better how music "works"?	25	2		93%	7%	
Fulfillment of Objectives for the Individual						
3. Music fundamentals	16	11		59%	41%	
4. Historical perspective	23	4		85%	15%	
5. Ability to collect information about music	11	16		41%	59%	
6. Emotional and intellectual response	21	5	1	78%	19%	4%
7. Value and taste judgments	14	11	2	52%	41%	7%
8. Ability to generalize and draw conclusions	22	5		81%	19%	
Interests						
9. More interested in "serious" or art music?	14	13		51%	49%	
10. Do you now listen differently to art music?	21	6		78%	22%	
11. More interested in popular music or jazz?	9	17	1	33%	63%	4%
12. Do you now listen differently to popular music or jazz?	12	15		44%	56%	
13. More interested in "new directions" in art music?	18	9		67%	33%	
Examination and Grading						
14. Have exams and grading been fair?	19	7	1	70%	26%	4%

	Better	Same	Lower	Better	Same	Lower
15. How have your grades compared with what you believe you should have received?	4	17	6	15%	63%	27%

	Yes	Yes, Not All	No	?	Yes	Yes, Not All	No	?
General Evaluation								
18. Would you recommend "Music Masterpieces" to a friend for next year?	13	10	3	1	49%	37%	11%	4%

of the questionnaire) that, "This is a good course, but not for me." Another remarked, "It might be all right if you wanted to take it and weren't forced to so your whole frame of mind wasn't against it." He obviously was one of those to whom an administrator or guidance counselor had "suggested" the course. The first two items on the questionnaire, which were intended as general evaluations on the part of the individual students, brought a very high percentage of positive responses.

Items 3 through 8 asked the students to indicate whether or not the course fulfilled its objectives for each of them personally.[32] Responses were generally positive, to varying degrees, but the collective response to item 5, which asked if the student felt better equipped to find information about music than before the course, was negative; 41 per cent responded "yes" and 51 per cent answered "no" to that item. It should be explained that the questionnaires were completed before many of the students had begun to do research for their term papers, which were due in late May. The response to item 5 might have been more positive had the questionnaire been completed in late rather than early May. It may be observed on Table 13 that the most positive response was to the "historical perspective" objective (item 4), followed by those dealing with the "ability to generalize and draw conclusions about music" (item 8), and "emotional and intellectual response to music" (item 6).

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[32] See Appendix E for the statement of these items.

Over forty per cent felt that it had not increased their ability to make value and taste judgments (item 7). The response concerning music fundamentals in one sense validates the honesty of students' responses to the questionnaire. At least nine, or 33 per cent, of the twenty-seven students in the second-semester class were instrumental performers whose knowledge of fundamentals prior to the course should have surpassed the level attained by the class; they could not reasonably be expected to give an honest "yes" response to item 3. The response to the "value and taste judgments" item is also encouraging in one sense. This is considered an "indirect" objective, since taste is not taught or learned by a direct process. A highly positive response for item 7 would likely indicate either that the students were not giving serious consideration to each individual item in marking the questionnaire, or that the teaching approach had not allowed students to arrive at judgments themselves.[33]

Items 9 through 14 on the questionnaire inquired about student musical interests. Fifty-one per cent responded that they were more interested in "serious" or art music than before the course, and 78 per cent indicated that they listen differently to art music as a result of the course. Items 11 and 12 dealt with jazz and popular music; they were included in the questionnaire only as a matter of interest, since at the time the questionnaire was administered little discussion of this music had taken place. The response to both items was negative. Sixty-seven per cent of the class indicated greater interest in "new directions" in art music than before the course (item 13).

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[33] The "dictated value judgment" might lead the student to believe that he had increased his own ability to make such judgments, when he actually had not. The "indirect" approach, however, might very likely bring about positive results in such matters without the student realizing that he had undergone change. Note the "in doubt" response to item 7.

Seventy per cent of the class felt that examinations and grading for the course had been fair; 26 per cent felt that they had not. Of the seven students who made up the latter category, only three indicated on item 15 that their grades had been higher or lower than they thought they should have received. The others received the grades that they felt they deserved, but considered the examinations and grading unfair. Six students responded to item 15 that they had received lower grades than they felt they deserved; of these, only two regarded the grading and examinations unfair, however.

Forty-nine per cent of the students indicated that they would unquestionably recommend "Music Masterpieces" to a friend; another 37 per cent indicated that they would recommend it, depending upon the abilities and interests of the friend. Of the three students who responded "no" to item 18, all had answered negatively to item 1 and to at least ten of the first fourteen items.

Five students gave generally negative responses[34] to the questionnaire. It is interesting to note that of the five, three persons responded positively to each of four different items: item 2 (understanding of how music "works"), item 4 ("historical perspective" objective), item 13 (greater interest in "new directions" in art music), and item 14 (fairness of examinations and grading).

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[34] Eight or more "no" responses to the first fourteen items.

The Fairfield Classes

In order to gain a subjective appraisal of the specially developed materials and their adaptability to other situations, all tapes and transparencies, some written materials, and all examinations were sent to Fairfield, Iowa, High School, where they were employed in two one-semester classes. The first-semester course at Fairfield was elective to students in performing groups only. Twenty-one students were enrolled, ten from instrumental groups and eleven from vocal groups. The mean ITED composite standard score for the select class was 25.1,[35] with a range of 17 to 36. The second-semester course was intended for non-performers, although among the twenty-one students who enrolled, four had had instrumental training and seven were in chorus. The general academic level of this class was somewhat lower; the mean ITED composite standard score was 18.9, with a range of 2 to 32. Both courses were taught by the local high school vocal music teacher.

The two Fairfield classes were pre- and post-tested only with the "Listening Achievement Test." No control group was employed, but difference scores indicate substantial growth in both groups. The pre-treatment "LAT" mean score of the first-semester class of musically select students was 31.2, with a range of 17 to 39. The post-treatment "LAT" mean score was 34.3, with a range of 26 to 41. This growth is very comparable to that reported for the University High School experimental group after two semesters' training.[36] The second-semester Fairfield class scored a pre-treatment mean of 25.7, with a range of 16 to 36; their post-treatment mean score was 31.2, with a range of 24 to 41.

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[35] In comparison, the mean ITED composite standard score for the University High School experimental group was 26.4.

Ten students in the first-semester Fairfield class indicated a desire to continue their study through the second semester. Since the teacher was occupied with the other class during the scheduled time, they were allowed to do so on an independent study basis. They used laboratory tapes, recordings, and written materials, with only occasional help from the teacher. "LAT" mean scores for this group were 29.5 in October, 34.1 in January, and 35.0 in May.

The Fairfield teacher was enthusiastic about the materials for both of her classes. She indicated that a few of the laboratory tapes were slightly too advanced, particularly for some members of her second-semester class, but she felt that the students who continued from the first semester accomplished much in independent study with these tapes. She considered the examinations excellent, but felt that most high school classes should be given a number of shorter tests or quizzes in addition to them.

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[36] The University High School experimental group pre-treatment mean score for the "LAT" was 31.2 (range of 25 to 40); the post-treatment mean score was 34.6 (range of 25 to 42).

The Fairfield students generally agreed that the music literature course should be offered on a two-semester basis. A number of students in the second-semester class felt that they "were just getting started" when the semester ended. Both Fairfield classes were taught in a combination of intensive and comprehensive approaches, studying one or two pieces thoroughly, then covering several more superficially. Both the students and the teacher recognized the importance of the change of pace in maintaining the interest of her classes. The teacher felt that a significant positive change in attitude and interest took place in a number of her lower second-semester students. She also felt that the majority of the members of this class retained musical themes and basic knowledges about the works studied as well as the more select first-semester group, but that technical terms and facts were not retained as well by the lower group. Observation of the teacher's different approaches with the two groups indicated that there was a considerable advantage in separating the two classes.

General Appraisal of the Course

An appraisal of the music literature course should include some remarks about students' attitude toward music and changes observed during the year. In terms of interest and attitude, the course was considered highly successful for one-third of the twenty-four students in the

University High School class who were enrolled for the two semesters; for another one-third it was considered moderately successful, and for the remaining one-third it could be regarded as relatively unsuccessful. Of the first group of eight students, five were participants in school music groups (four in instrumental and one in chorus) and two did not elect the course at pre-registration. The determination of success with this group was based as much upon changes in attitude and broadened viewpoints as on a generally high level of interest. The second one-third of the class, for which the course was considered moderately successful, participated readily in class discussion, but their interest was less consistent than that of the first group. Of these eight students, six were chorus members and one was in the school orchestra; two of them did not elect the course at pre-registration. For the third group of eight students the course was determined relatively unsuccessful because of their general inattentiveness in class, and because of their inconsistency in carrying out suggested reading and listening assignments. Of this group, five did not elect the course at pre-registration, but four were chorus members and one was in orchestra.

The music literature course, not surprisingly, seemed to produce the greatest growth in musical understanding and general musical achievement among a few bright students who had had little previous musical training or experience. It was least successful with a few academically low students who did not elect the course. Discussion with other teachers and examination of these students' records, however, revealed that their performance in the music course was not unlike their performance in other academic subjects.

With regard to the course content, student questionnaire responses to items asking for "most liked" and "least liked" pieces or units of those studied indicated that only two units were unpopular. Over one-half the class listed either the Webern or Schoenberg pieces studied in the unit on serial technique and expressionism among the "least liked." Several indicated, however, and it was felt by the teacher, that the study of serial technique was in itself interesting to the class, but that the sound of the Webern piece in particular was too foreign to many students' ears. The other "least liked" unit was that on song and choral music, and the unit on opera might be considered controversial in terms of popularity with the students. Pieces from nearly every unit in the course were listed by at least a few students as "most liked," and in general it might be stated that student response to the literature studied was as varied as individual tastes in music.

In terms of student retention and interest in the music, the intensive approach taken in the course seemed to have merit. Pieces that were studied least thoroughly received no mention in the "most liked" category on the student questionnaire. These included the Verdi Requiem, Handel's Messiah, and the operas that were covered briefly by student reports. At one point during the course where student interest seemed to lag, however, the reason was attributed, at least partly, to the fact that the study had been too detailed for too many successive class sessions. Thereafter, the pace was varied, with more time devoted to general discussion.

The use of programmed materials on music fundamentals was considered helpful to several students who needed remedial work in this area. Teaching machines were effective with the lower academic students, and it was found that these students were best motivated by machines that count responses, probably because such devices enabled them to measure their day-to-day progress. Higher academic students who needed outside work possessed enough self-motivation to work satisfactorily with programmed texts.

Intercorrelations among the various achievement, aptitude, and attitude measures that were administered to the experimental class are presented in Table 14. Of particular interest are differences in correlations of the total yearly score with the pre-treatment and post-treatment administrations of the musical achievement and aptitude instruments. For example, the correlation of the pre-treatment scores for the "Listening Achievement Test" with total yearly scores in the course was .34, but the correlation of the post-treatment "LAT" scores with the total score was .67. A "t" test may be applied to test the significance of difference between these correlations.[37] The formula is:

$$t = (r_{12} - r_{13}) \sqrt{\frac{(N - 3)\ (1 + r_{23})}{2\ (1 + 2r_{12}r_{13}r_{23} - r_{12}^2 - r_{13}^2 - r_{23}^2)}}$$

---

[37] See Tate, Statistics in Education, pp. 467-68.

Table 14

Intercorrelations among Various Achievement, Aptitude, and Attitude Measures, Based upon Administrations to the Experimental Class (N = 24)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1 LAT - Pre-test	---	.60	.52	.56	.67	.61	.63	.50	.16	.38	.34	-.17	.28	.39	.28	.34
2 LAT - Post-test	.60	---	.56	.59	.61	.74	.39	.39	.51	.44	.42	.14	-.05	.59	.68	.67
3 Mus Ach - Pre	.52	.56	---	.85	.99	.85	.71	.58	.40	.35	.23	.12	.16	.71	.59	.67
4 Mus Ach - Post	.56	.59	.85	---	.86	.98	.59	.70	.52	.57	.28	.04	.25	.77	.72	.77
5 Mus Ach + LAT - Pre	.66	.61	.99	.86	---	.87	.75	.61	.39	.38	.27	.07	.20	.71	.58	.66
6 Mus Ach + LAT - Post	.61	.74	.85	.98	.87	---	.59	.68	.56	.58	.34	.07	.20	.79	.77	.81
7 MAP Comp SS - Pre	.63	.39	.71	.59	.75	.59	---	.77	.07	.11	.52	-.08	.14	.44	.42	.44
8 MAP Comp SS - Post	.50	.39	.59	.70	.61	.68	.77	---	.37	.39	.55	.03	.28	.59	.63	.63
9 1965 ITED SS	.16	.51	.40	.52	.39	.56	.07	.37	---	.78	.07	.19	.05	.74	.68	.73
10 I Q	.38	.44	.35	.57	.38	.58	.11	.39	.78	---	.13	-.10	.01	.67	.52	.60
Study of Values 11 Aesthetic	.34	.42	.23	.28	.27	.34	.52	.55	.07	.13	---	-.16	.13	.33	.54	.46
12 Theoretical	-.18	.14	.12	.04	.07	.07	-.08	.03	.19	-.10	-.16	---	-.01	-.05	.06	.01
13 Remmers Attitude	.28	-.05	.16	.25	.20	.20	.14	.28	.05	.01	.13	-.01	---	.21	.19	.21
14 1st Sem. Score	.39	.59	.71	.77	.71	.79	.44	.59	.74	.67	.33	-.05	.21	---	.87	.96
15 2nd Sem. Score	.28	.68	.59	.72	.58	.77	.42	.63	.68	.52	.54	.06	.19	.87	---	.98
16 Total Year Score	.34	.67	.67	.77	.66	.81	.44	.63	.73	.60	.46	.01	.21	.96	.98	---

in which:

r_{12} = coefficient of correlation between a criterion variable and a predictor variable

r_{13} = coefficient of correlation between the same criterion variable and a second predictor variable

r_{23} = coefficient of correlation between the two predictor variables

In applying the "t" test to the correlations between the pre- and post-treatment "LAT" scores with the total year scores in the course,[38] the hypothesis is: $r_{12} - r_{13} \leq 0$. The .025 level of confidence is adopted to indicate significance.

r_{12} = .665 = coefficient of correlation between total scores in the course with post-test "LAT" scores

r_{13} = .343 = coefficient of correlation between total scores in the course with pre-test "LAT" scores

r_{23} = .601 = coefficient of correlation between pre-test "LAT" and post-test "LAT" scores

N = 24 = number of student scores

$$t = (.665 - .343)\sqrt{\frac{(24 - 3)\ (1 + .601)}{2\ (1 + 2 \times .665 \times .343 \times .601 - .665^2 - .343^2 - .601^2)}}$$

$$t = .332\sqrt{47.48} \qquad = \qquad .322 \times 6.891$$

$$t = 2.22$$

---

[38] Coefficients are carried to three places for greater accuracy.

The one-sided region of rejection is appropriate, and with 21 degrees of freedom, "t" is significant at the .025 level of confidence.[39] The hypothesis my be rejected; the correlation of post-test "LAT" scores with total year scores in the course is significantly higher than that of pre-test scores.

Results of the application of the same "t" test to the other achievement and aptitude measures that were administered to the class both before and after treatment is presented in Table 15.

Table 15

Results of the "t" Test of Differences between Correlations of a Criterion Variable with Two Predictor Variables, as Applied to Correlations of Total Year Scores in "Masterpieces of Music Literature" with Pre- and Post-treatment Administration Scores for Musical Achievement and Aptitude Measures

Correlation of Total Score with Pre- and Post-test:	r_{12}	r_{13}	r_{23}	"t"
Musical Achievement Profile	.772	.666	.851	1.40
Mus Ach + L A T	.808	.656	.868	2.32[a]
Musical Aptitude Profile	.629	.443	.767	1.61

[a]The hypothesis is rejected (.025 level of confidence, one-tailed distribution with 21 degrees of freedom) if "t" is greater than 2.08.

---

[39] Tate, Statistics in Education, p. 560.

Students' post-test performances on the "Listening Achievement Test" and the "Musical Achievement Profile" plus the "LAT" were significantly higher in correlation with total scores for the year than their pre-test performances. It may simply be inferred from this that the achievement measures are closely related to that which was taught and measured in the course. This is turn may be taken as validation for the course content and the methods of measuring student performance, or as validation of the evaluation instruments, if one accepts either of the two as being valid. It may be noticed that the pre- and post-test correlations of the "Musical Achievement Profile" and the total Musical Aptitude Profile with total scores were not significantly different; the skills and terminology tested by the achievement profile alone, and those factors of musicality tested by the greater part of the MAP, were not as strongly stressed or measured in the course as those factors of musical achievement measured by the "LAT." Table 15 shows, however, that the correlation difference of the total score with the pre- and post-test "Musical Achievement Profile" plus the "LAT," the combination of tests used to measure general musical achievement, is as significant as the correlation difference for the "LAT" alone.

Chapter IV

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

This study has been concerned with the development of a high school music literature course, and has attempted to determine the effectiveness of the course by evaluating it in the classroom. Perhaps the most significant result of the study has been the realization that such a course can be taught on the high school level, and that students are interested in and challenged by music literature as "a serious subject for study, on a par with the literature of the language."

Students in the University High School experimental class did not show significantly different growth from their equals in school performing groups in the stylistic recognition facet of musical achievement, as measured by the "Listening Achievement Test" designed for the study. Neither did the classroom training produce significantly different growth in general musical achievement, as measured by the "Musical Achievement Profile" and the "Listening Achievement Test" together. The lack of statistical significance of the experimental group growth over that of the control group might be attributed to the inadequacy of the "Listening Achievement Test," to the inappropriateness of applying the "Musical Achievement Profile" in testing this type of training, and, in part, to excellent performance instruction received by the control group.

The instructional activities, materials, content, and organization of the music literature course were rated high by visiting evaluators who observed the class and examined the materials during the year. The evaluators also indicated that they believed the course to be successful in fulfilling its objectives. The majority of the parents of students in the experimental course, according to their questionnaire responses, favored the inclusion of a classroom course in music in the high school curriculum, although there was less agreement as to what the nature of the course should be. Parents who were interested and active in music were highly in favor of an academic course based upon literature; those who were less interested in music indicated a preference for the activity-based approach. Over eighty per cent of the parents had observed a positive change in their son's or daughter's attitude toward and interest in music during the year.

Students in the experimental class indicated a highly favorable reaction to the course in their responses to a questionnaire about it. They felt that the course had been especially successful in fulfilling three of its objectives, those having to do with knowledge of the historical perspective of music, ability to form generalizations and draw conclusions about music, and emotional and intellectual response to music. Nearly eighty per cent of the students indicated that they listened differently to art music after having had the music literature course.

Implementation of the music literature course materials, and to a certain extent its content, in two one-semester courses at Fairfield, Iowa, High School provided a basis for believing that the materials are adaptable to other classes and for use by other teachers, and that the intensive approach to teaching music literature can be effective with lower academic students as well as with above-average ones. The attitude and response of the lower students in Fairfield, who were taught a separate course, as compared to that of the few lower students in the University High School experimental class, emphasizes, however, that there would seem to be a distinct advantage in teaching the two ability groups separately.

Recommendations for Further Study

In order to determine the overall effectiveness of a high school academic music course based upon literature, several types of research and investigation need to be carried out. The teacher's guide book and other materials that have been developed in this study could hardly be considered "finished," since they have been tried in only two school situations and thoroughly tested in only one. The course content, the approach, and the materials need to be implemented in a variety of schools, with a variety of student groupings, and under a variety of teachers. Various scheduling arrangements for the course should be investigated, since it is likely that many schools would accept the course into the curriculum on a half-credit, or half-time, basis only. It would be important to determine whether or not there is a significant difference in students' growth in musical achievement between a full-time one-semester course and a half-time two-semester course.

Investigation should also be conducted to determine the value of consistent drill in musical skills to students' growth in general musical understanding. The course that was taught in connection with this study placed relatively little emphasis on such matters, partly because of the wide range of individual interests and abilities. A more homogeneous group in that respect might very well profit from short, regular drill in ear training and sight singing. The effectiveness of programmed materials in teaching music fundamentals to high school students should be investigated thoroughly; an experiment to determine the relative effectiveness of teaching machines versus programmed texts with various levels of high school students would be very worthwhile.

Several recommendations for further investigation of the music literature course may be made on the basis of this study. More conclusive results than were found here might be obtained by:

(1) the employment of a three-way experimental design, in which the experimental group, comprised entirely of non-performers, receives the training of the music literature course; control group I, comprised of performers, receives performance training; and control group II, made up of non-performers, receives no musical training during the experimental period;

(2) matching experimental and control groups on the basis of general scholastic achievement, as measured by an instrument such as the Iowa Tests of Educational Development, and musical achievement rather than musical aptitude;

(3) using a more reliable instrument to measure the stylistic recognition facet of musical achievement. The "Listening Achievement Test" designed for this study could be greatly improved by:

   a. increasing the number of musical excerpts from fifteen to twenty-five,

   b. decreasing the number of items pertaining to each excerpt from three to two, or varying the number according to the degree of definition of elemental characteristics in the excerpt;

(4) designing and employing an instrument to measure attitude toward music itself. The Remmers instrument might be of some value if administered both before and after treatment, but it measures music as a school subject; the appropriate interest in this case would be interest in music itself. A seven- or nine-point scale could be devised; it might ask the subject to indicate his attitude toward each of twenty or twenty-five excerpts of music by checking one or more responses on the scale. Excerpts would of course be drawn from various historical periods; pre- to post-test score differences should give an indication of students' attitude changes toward art music in general, as well as for the music of a given style period.

Finally, it is suggested that a most worthwhile study would be to investigate the effectiveness of the application of materials such as those developed in this study to performing groups. Tapes and transparencies used to teach the musical content of pieces to be performed should enhance students' overall understanding of them, and the result might well be better performances.

APPENDICES

Appendix A

SAMPLE LISTENING ACHIEVEMENT TEST

Appendix A

SAMPLE LISTENING ACHIEVEMENT TEST

Instructions

On this test you will hear 15 musical excerpts. For each excerpt you will be asked three questions. Each question in the test is followed by three possible answers marked a, b, and Not Given. Indicate your answer by filling the proper answer space on the answer sheet. If the correct answer is not given in either a or b, fill the answer space under NG for Not Given.

Before hearing each excerpt you will be given time to read the questions pertaining to that music. Read carefully so that you know specifically what to listen for in the music. After each excerpt, you will be given a short time to mark your answers. Be sure to fill only one answer space for each question.

LISTENING ACHIEVEMENT TEST

Excerpt No. 1
1. The composer of this music is
    a. Haydn
    b. Hindemith
    NOT GIVEN
2. This excerpt is from a
    a. symphony
    b. concerto
    NOT GIVEN
3. The solo instrument is a
    a. violin
    b. cello
    NOT GIVEN

Excerpt No. 2
4. The composer of this music is
    a. Gershwin
    b. Schoenberg
    NOT GIVEN
5. The melody of this excerpt basically moves in
    a. scales
    b. chords
    NOT GIVEN
6. The syncopation in this excerpt occurs in the
    a. melody
    b. accompaniment
    NOT GIVEN

Excerpt No. 3
7. The composer of this music is
    a. Palestrina
    b. Wagner
    NOT GIVEN
8. The melody of this piece moves in
    a. scales
    b. chords
    NOT GIVEN
9. The texture of this piece is
    a. homophonic (single melody with accompaniment)
    b. polyphonic (two or more melodies moving concurrently)
    NOT GIVEN

Excerpt No. 4
10. The composer of this music is
    a. Schubert
    b. J. S. Bach
    NOT GIVEN
11. The texture of this piece is
    a. monophonic (single melody without accompaniment)
    b. homophonic (single melody with accompaniment)
    NOT GIVEN

12. The phrase structure of this music is
    a. continuous, with subtle punctuations
    b. sectional, with definite punctuations
    NOT GIVEN

Excerpt No. 5
13. The composer of this music is
    a. Haydn
    b. Stravinsky
    NOT GIVEN
14. The solo instrument is
    a. an oboe
    b. a clarinet
    NOT GIVEN
15. The tempo and style of this piece is
    a. adagio
    b. allegretto
    NOT GIVEN

Excerpt No. 6
16. The composer of this music is
    a. Handel
    b. Beethoven
    NOT GIVEN
17. This piece is a
    a. concerto
    b.
    NOT GIVEN
18. The texture of this excerpt alternates between
    a. monophonic (single melody without accompaniment) and
       homophonic (single melody with accompaniment)
    b. monophonic (single melody without accompaniment) and
       polyphonic (two or more melodies moving concurrently)
    NOT GIVEN

Excerpt No. 7
19. The composer of this music is
    a. Palestrina
    b. Debussy
    NOT GIVEN
20. The solo instruments in this excerpt are
    a. flute and French horn
    b. oboe and bassoon
    NOT GIVEN
21. The harmony of this piece sounds
    a. close and consonant
    b. open and dissonant
    NOT GIVEN

Excerpt No. 8

22. This music was written in the
    - a. mid-19th century
    - b. early 16th century
    - NOT GIVEN
23. The texture of this music is
    - a. polyphonic (two or more melodies moving concurrently)
    - b. homophonic (single melody with accompaniment)
    - NOT GIVEN
24. The melody of this piece moves in
    - a. scales
    - b. chords
    - NOT GIVEN

Excerpt No. 9

25. The composer of this music is
    - a. Mozart
    - b. J. S. Bach
    - NOT GIVEN
26. The meter of this piece is
    - a. triple
    - b. quadruple
    - NOT GIVEN
27. The phrase structure of this music is
    - a. continuous, with subtle punctuations
    - b. sectional, with definite punctuations
    - NOT GIVEN

Excerpt No. 10

28. The composer of this music is
    - a. Tchaikowsky
    - b. Hindemith
    - NOT GIVEN
29. This music is written for
    - a. wind band
    - b. symphony orchestra
    - NOT GIVEN
30. The texture of this excerpt is
    - a. homophonic (single melody with accompaniment)
    - b. polyphonic (two or more melodies moving concurrently)
    - NOT GIVEN

Excerpt No. 11

31. The composer of this music is
    - a. Bartók
    - b. Brahms
    - NOT GIVEN
32. This piece is written for
    - a. string orchestra
    - b. symphony orchestra
    - NOT GIVEN

33. The meter of this piece is
    a. duple
    b. triple
    NOT GIVEN

Excerpt No. 12

34. The composer of this music is
    a. Verdi
    b. Stravinsky
    NOT GIVEN
35. The meter of this piece is
    a. regular
    b. irregular
    NOT GIVEN
36. The phrase structure of this music is
    a. continuous, with subtle punctuations
    b. sectional, with definite punctuations
    NOT GIVEN

Excerpt No. 13

37. The composer of this music is
    a. Wagner
    b. Mozart
    NOT GIVEN
38. The texture of this music is
    a. homophonic (single melody with accompaniment)
    b. polyphonic (two or more melodies moving concurrently)
    NOT GIVEN
39. The melody of this piece basically moves in
    a. scales
    b. chords
    NOT GIVEN

Excerpt No. 14

40. The composer of this music is
    a. Schoenberg
    b. Mahler
    NOT GIVEN
41. The rhythm of this piece is
    a. rigid
    b. flexible
    NOT GIVEN
42. The harmony of this piece sounds
    a. consonant
    b. dissonant
    NOT GIVEN

Excerpt No. 15

43. The composer of this music is
    - a. Brahms
    - b. Gershwin
    - NOT GIVEN
44. The meter of this piece is
    - a. triple
    - b. quadruple
    - NOT GIVEN
45. This piece is written for
    - a. string orchestra
    - b. symphony orchestra
    - NOT GIVEN

Answer Sheet

Excerpt No. 1
1. a b NG
0 0 0

2. a b NG
0 0 0

3. a b NG
0 0 0

Excerpt No. 2
4. a b NG
0 0 0

5. a b NG
0 0 0

6. a b NG
0 0 0

Excerpt No. 3
7. a b NG
0 0 0

8. a b NG
0 0 0

9. a b NG
0 0 0

Excerpt No. 4
10. a b NG
0 0 0

11. a b NG
0 0 0

12. a b NG
0 0 0

Excerpt No. 5
13. a b NG
0 0 0

14. a b NG
0 0 0

15. a b NG
0 0 0

Excerpt No. 6
16. a b NG
0 0 0

17. a b NG
0 0 0

18. a b NG
0 0 0

Excerpt No. 7
19. a b NG
0 0 0

20. a b NG
0 0 0

21. a b NG
0 0 0

Excerpt No. 8
22. a b NG
0 0 0

23. a b NG
0 0 0

24. a b NG
0 0 0

Excerpt No. 9
25. a b NG
0 0 0

26. a b NG
0 0 0

27. a b NG
0 0 0

Excerpt No. 10
28. a b NG
0 0 0

29. a b NG
0 0 0

30. a b NG
0 0 0

Excerpt No. 11
31. a b NG
0 0 0

32. a b NG
0 0 0

33. a b NG
0 0 0

Excerpt No. 12
34. a b NG
0 0 0

35. a b NG
0 0 0

36. a b NG
0 0 0

Excerpt No. 13
37. a b NG
0 0 0

38. a b NG
0 0 0

39. a b NG
0 0 0

Excerpt No. 14
40. a b NG
0 0 0

41. a b NG
0 0 0

42. a b NG
0 0 0

Excerpt No. 15
43. a b NG
0 0 0

44. a b NG
0 0 0

45. a b NG
0 0 0

Musical Excerpts

No.	
1	Haydn, Concerto in D for Cello, Op. 101, third movement
2	Gershwin, An American in Paris
3	Palestrina, "O beata et gloriosa Trinitas"
4	J. S. Bach, Goldberg Variations
5	Rachmaninoff, Symphony No. 2, third movement
6	Beethoven, "Appasionata" Sonata, first movement
7	Debussy, Afternoon of a Faun
8	Josquin Des Prez, "Faulte d'argent"
9	Mozart, Quintet in Eb Major, K.452 ("Piano-Wind"), 3rd movement
10	Hindemith, Symphony for Band, third movement
11	Vivaldi, The Four Seasons, "Autumn," third movement
12	Stravinsky, L'Histoire du Soldat, "The Soldier's March"
13	Wagner, Die Meistersinger, Act 3, Scene 4
14	Schoenberg, Three Little Orchestra Pieces, 1. "Rasche"
15	Brahms, Symphony No. 3, third movement

Item Analysis: Difficulty and Discrimination

(based on administration to 129 University High School music students)

Item	% Diff.	Disc.	Item	% Diff.	Disc.	Item	% Diff.	Disc.
1	71	.57	16	78	.19	31	19	.32
2	59	.42	17	69	.12	32	88	.38
3	42	.36	18	56	.53	33	76	.72
4	78	.36	19	65	.44	34	52	.33
5	46	.02	20	64	.33	35	58	.21
6	81	.30	21	39	-.21	36	70	.28
7	46	.33	22	67	.40	37	70	.43
8	66	.18	23	85	.44	38	79	.08
9	87	.15	24	66	.11	39	43	.02
10	64	.54	25	75	.53	40	43	.27
11	22	.20	26	64	.33	41	70	.43
12	72	.17	27	73	.45	42	87	.31
13	22	.38	28	61	.28	43	57	.25
14	82	.19	29	75	.60	44	58	.43
15	67	.34	30	70	.35	45	75	.27

Appendix B

CRITERIA FOR DEFINING THE EXPERIMENTAL CLASS (Table 16)

and

RAW DATA AND COMPUTATIONS OF "t" TESTS

Table 16

Criteria for Defining the University High School Experimental Class: Individual Scores

Student No.	Sex	School Class	Elected Course	*MAP* (Composite) %-ile Rank, Nat. Norms	*ITED* (Composite) %-ile Rank, Nat. Norms	*ITED* (Composite) %-ile Rank, U. High Norms	*Study of Values* Aesthetic Value Rating	*Study of Values* Theoretical Value Rating	Remmers, Attitude toward Music as a School Subject
1	M	12	no	91	97	74	32	52	7.3
2	F	11	yes	78	98	80	49	36	6.5
3	F	11	yes	99	94	98	50	42	7.7
4	M	12	no	71	56	18	39	39	6.3
5	F	12	no	93	76	37	48	37	6.3
6	F	11	yes	99	96	65	60	40	8.5
7	F	10	no	98	91	54	57	28	7.7
8	F	11	yes	69	99	99	50	39	8.5
9	F	12	yes	90	76	37	46	33	8.5
10	F	12	no	78	99	89	42	55	7.1
11	M	12	no	51	41	5	20	40	2.9
12	F	12	yes	96	89	51	61	56	8.7
13	M	12	no	57	51	16	30	43	8.9
14	F	12	yes	88	67	18	53	38	7.1
15	F	11	yes	96	99	87	60	45	7.1
16	F	11	yes	97	98	80	57	37	7.7
17	M	11	no	98	99	94	42	49	8.5
18	F	12	no	67	99	95	45	36	7.7
19	F	12	yes	91	84	43	49	44	7.7
20	M	11	yes	94	95	61	39	37	8.9
21	F	12	yes	91	62	25	55	39	7.7
22	M	12	yes	51	97	74	47	42	8.5
23	F	12	yes	82	62	25	55	47	8.5
24	M	11	yes	73	92	54	22	42	7.1
25	M	12	no	71	89	51	41	55	6.5

Raw Data and Computation of "t" Test, "Musical Achievement Profile" Melodic Recognition Sub-test

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	-2	0	-2	4
2	4	-2	6	36
3	-1	-1	0	0
4	-2	1	-3	9
5	-2	-3	1	1
6	-2	1	-3	9
7	-1	2	-3	9
8	5	-2	7	49
9	-4	0	-4	16
10	1	2	-1	1
11	0	6	-6	36
12	-2	-4	2	4
13	-1	1	-2	4
14	-4	5	-9	81
15	-2	0	-2	4
16	-3	-1	-2	4
17	-1	3	-4	16
18	-1	0	-1	1
19	-3	-2	-1	1
20	1	6	-5	25
21	1	-3	4	16
22	6	5	1	1
23	-6	3	-9	81
	-19	17	-36	408

$N = 23$

$\bar{D} = -1.57$

$\Sigma D = -36$

$\Sigma D^2 = 408$

$$t = \frac{\bar{D}}{\sqrt{\frac{N \Sigma D^2 - (\Sigma D)^2}{N^2 (N - 1)}}}$$

$$t = \frac{-1.57}{\sqrt{\frac{9384 - 1296}{11{,}638}}}$$

$$t = \frac{-1.57}{\sqrt{\frac{9088}{11{,}638}}}$$

$$t = \frac{-1.57}{\sqrt{.781}}$$

$$t = \frac{-1.57}{.88}$$

$$t = -1.78$$

$$P > .10$$

Raw Data and Computation of "t" Test, "Musical Achievement Profile" Rhythmic Recognition Sub-test

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	0	-1	1	1
2	9	2	7	49
3	0	-2	2	4
4	11	2	9	81
5	-2	2	-4	16
6	0	3	-3	9
7	1	-2	3	9
8	3	3	0	0
9	-1	2	-3	9
10	1	0	1	1
11	5	4	1	1
12	4	2	2	4
13	-3	0	-3	9
14	0	4	-4	16
15	-3	1	-4	16
16	0	3	-3	9
17	0	0	0	0
18	0	0	0	0
19	-6	3	-9	81
20	4	4	0	0
21	7	-4	11	121
22	8	-1	9	81
23	-2	-9	7	49
	36	16	20	568

$N = 23$

$\bar{D} = .87$

$\Sigma D = 20$

$\Sigma D^2 = 568$

$$t = \frac{\bar{D}}{\sqrt{\frac{N \Sigma D^2 - (\Sigma D)^2}{N^2 (N - 1)}}}$$

$$t = \frac{.87}{\sqrt{\frac{13,064 - 400}{16,900}}}$$

$$t = \frac{.87}{\sqrt{\frac{12,664}{11,638}}}$$

$$t = \frac{.87}{\sqrt{1.09}}$$

$$t = \frac{.87}{1.04}$$

$t = 0.84$

$P > .50$

Raw Data and Computation of "t" Test, "Musical Achievement Profile" Harmonic Recognition Sub-test

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	1	-3	4	16
2	1	6	-5	25
3	6	-2	8	64
4	4	-4	8	64
5	3	-4	7	49
6	1	6	-5	25
7	0	8	-8	64
8	7	0	7	49
9	0	-3	3	9
10	0	4	-4	16
11	6	-1	7	49
12	3	3	0	0
13	2	-1	3	9
14	-1	4	-5	25
15	1	-1	2	4
16	-2	-7	5	25
17	4	2	2	4
18	-5	0	-5	25
19	3	-3	6	36
20	13	1	12	144
21	3	-4	7	49
22	7	-3	10	100
23	-1	5	-6	36
	56	3	53	887

$N = 23$

$\bar{D} = 2.31$

$\Sigma D = 53$

$\Sigma D^2 = 887$

$$t = \frac{\bar{D}}{\sqrt{\frac{N \Sigma D^2 - (\Sigma D)^2}{N^2 (N-1)}}}$$

$$t = \frac{2.31}{\sqrt{\frac{20{,}401 - 2809}{11{,}638}}}$$

$$t = \frac{2.31}{\sqrt{\frac{17{,}592}{11{,}638}}}$$

$$t = \frac{2.31}{\sqrt{1.51}}$$

$$t = \frac{2.31}{1.29}$$

$$t = 1.79$$

$P > .10$

Raw Data and Computation of "t" Test, "Musical Achievement Profile" Total Recognition Sub-tests

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	-1	-4	3	9
2	14	6	8	64
3	5	-5	10	100
4	13	-1	14	196
5	-1	-5	4	16
6	-1	10	-11	121
7	0	8	-8	64
8	15	1	14	196
9	-5	-1	-4	16
10	2	6	-4	16
11	11	9	2	4
12	5	1	4	16
13	-2	0	-2	4
14	-5	13	-18	324
15	-4	0	-4	16
16	-5	-5	0	0
17	3	5	-2	4
18	-6	0	-6	36
19	-6	-2	-4	16
20	18	11	7	49
21	11	-11	22	484
22	21	1	20	400
23	-9	-1	-8	64
	73	36	37	2215

$N = 23$

$\bar{D} = 1.61$

$\Sigma D = 37$

$\Sigma D^2 = 2215$

$$t = \frac{\bar{D}}{\sqrt{\frac{N \Sigma D^2 - (\Sigma D)^2}{N^2 (N - 1)}}}$$

$$t = \frac{1.61}{\sqrt{\frac{50,945 - 1369}{11,638}}}$$

$$t = \frac{1.61}{\sqrt{\frac{49,576}{11,638}}}$$

$$t = \frac{1.61}{\sqrt{4.26}}$$

$$t = \frac{1.61}{2.06}$$

$$t = 0.782$$

$P > .50$

Raw Data and Computation of "t" Test, "Musical Achievement Profile" Symbolic Understanding Sub-test

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	-2	3	-5	25
2	14	1	13	169
3	0	2	-2	4
4	1	3	-2	4
5	16	1	15	225
6	-2	4	-6	36
7	2	0	2	4
8	12	3	9	81
9	8	-2	10	100
10	1	0	1	1
11	7	3	4	16
12	6	-1	7	49
13	10	2	8	64
14	0	4	-4	16
15	3	-2	5	25
16	1	3	-2	4
17	2	2	0	0
18	1	0	1	1
19	3	-1	4	16
20	6	1	5	25
21	9	4	5	25
22	1	6	-5	25
23	-2	11	-13	169
	97	47	50	1084

$N = 23$

$\bar{D} = 2.18$

$\Sigma D = 50$

$\Sigma D^2 = 1084$

$$t = \frac{\bar{D}}{\sqrt{\frac{N \Sigma D^2 - (\Sigma D)^2}{N^2 (N - 1)}}}$$

$$t = \frac{2.18}{\sqrt{\frac{24,932 - 2500}{11,638}}}$$

$$t = \frac{2.18}{\sqrt{\frac{22,432}{11,638}}}$$

$$t = \frac{2.18}{\sqrt{1.93}}$$

$$t = \frac{2.18}{1.39}$$

$$t = 1.57$$

$P > .20$

Raw Data and Computation of "t" Test, "Musical Achievement Profile" Composite

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	-3	-1	-2	4
2	28	7	21	441
3	5	-3	8	64
4	14	2	12	144
5	15	-4	19	361
6	-3	14	-17	289
7	2	8	-6	36
8	27	4	23	529
9	3	-3	6	36
10	3	6	-3	9
11	18	12	6	36
12	11	0	11	121
13	8	2	6	36
14	-5	17	-22	484
15	-1	-2	1	1
16	-4	-2	-2	4
17	5	7	-2	4
18	-5	0	-5	25
19	-3	-3	0	0
20	24	12	12	144
21	20	-7	27	729
22	22	7	15	225
23	-11	10	-21	441
	170	83	87	4163

$N = 23$

$\bar{D} = 3.78$

$\Sigma D = 87$

$\Sigma D^2 = 4163$

$$t = \frac{\bar{D}}{\sqrt{\frac{N \Sigma D^2 - (\Sigma D)^2}{N^2 (N - 1)}}}$$

$$t = \frac{3.78}{\sqrt{\frac{95,749 - 7569}{11,638}}}$$

$$t = \frac{3.78}{\sqrt{\frac{88,180}{11,638}}}$$

$$t = \frac{3.78}{\sqrt{7.58}}$$

$$t = \frac{3.78}{2.75}$$

$t = 1.37$

$P > .20$

Raw Data and Computation of "t" Test, "Listening Achievement Test"

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	5	-4	9	81
2	10	3	7	49
3	1	1	0	0
4	0	4	-4	16
5	-2	2	-4	16
6	3	2	1	1
7	1	2	-1	1
8	3	1	2	4
9	-3	5	-8	64
10	9	-1	10	100
11	2	-1	3	9
12	-4	-7	3	9
13	10	4	6	36
14	7	6	1	1
15	-1	1	-2	4
16	6	5	1	1
17	5	1	4	16
18	-1	1	-2	4
19	5	5	0	0
20	8	-3	11	121
21	2	6	-4	16
22	3	-1	4	16
23	9	8	1	1
	78	40	38	566

$N = 23$

$\bar{D} = 1.65$

$\Sigma D = 38$

$\Sigma D^2 = 566$

$$t = \frac{\bar{D}}{\sqrt{\frac{N \Sigma D^2 - (\Sigma D)^2}{N^2 (N - 1)}}}$$

$$t = \frac{1.65}{\sqrt{\frac{13,018 - 1444}{11,638}}}$$

$$t = \frac{1.65}{\sqrt{\frac{11,574}{11,638}}}$$

$$t = \frac{1.65}{\sqrt{.995}}$$

$$t = \frac{1.65}{.997}$$

$$t = 1.65$$

$P > .20$

Raw Data and Computation of "t" Test, "Musical Achievement Profile" Composite plus "Listening Achievement Test"

Std. No.	Exp. Gain (X_2-X_1)	Cont. Gain (Y_2-Y_1)	Difference D (X_g-Y_g)	D^2
1	2	-5	7	49
2	38	10	28	784
3	6	-2	8	64
4	14	6	8	64
5	13	-2	15	225
6	0	16	-16	256
7	3	10	-7	49
8	30	5	25	625
9	0	2	-2	4
10	12	5	7	49
11	20	11	9	81
12	7	-7	14	196
13	18	6	12	144
14	2	23	-21	441
15	-2	-1	-1	1
16	2	3	-1	1
17	10	8	2	4
18	-6	1	-7	49
19	2	2	0	0
20	32	9	23	529
21	22	-1	23	529
22	25	6	19	361
23	-2	18	-20	400
	248	123	125	4905

$N = 23$

$\bar{D} = 5.43$

$\Sigma D = 125$

$\Sigma D^2 = 4905$

$$t = \frac{\bar{D}}{\sqrt{\frac{N\Sigma D^2 - (\Sigma D)^2}{N^2\,(N-1)}}}$$

$$t = \frac{5.43}{\sqrt{\frac{112{,}815 - 15{,}625}{11{,}638}}}$$

$$t = \frac{5.43}{\sqrt{\frac{97{,}190}{11{,}638}}}$$

$$t = \frac{5.43}{\sqrt{8.35}}$$

$$t = \frac{5.43}{2.90}$$

$t = 1.87$

$P > .10$

Appendix C

SAMPLE FORM FOR VISITOR'S EVALUATIONS
of
MASTERPIECES OF MUSIC LITERATURE

Guiding Principles

"Masterpieces of Music Literature" is a two-semester experimental course at University High School. Its purpose is to help students to better understand and appreciate music by acquainting them with some of the best literature. The course is primarily designed as an elective that approaches the study of music seriously, on a par with the literature of the language. Our guiding principles are based upon the assumption that the arts have always been recognized as the highest and most enduring attainments of man. We remember civilizations for their creative output. Education must help to preserve this heritage by teaching young people to understand and to value the finest achievements of man so that they will set higher standards and goals for themselves.

Creativity, originality, and independence of thought are traits that we seek to develop in bright young people; these characteristics are nourished by enjoyment of the arts. As we move further into the age of automation, longer life, and increased leisure, more and more people will have the opportunity to turn to the arts for satisfaction and pleasure. The time to begin preparing them is now -- in courses such as "Masterpieces of Music Literature." Music is a rigorous intellectual discipline as well as a satisfying emotional experience. It sharpens the senses, awakens the imagination and shapes personality. The music literature course is designed to supplement the experience of school music group participants as well as to offer an opportunity for music instruction to non-performers.

Specific Objectives

The primary objective of "Masterpieces of Music Literature" is to enhance students' understanding of the literature of music through the development of:

(1) an increasing proficiency in fundamental skills of music;
(2) an increasing intellectual and emotional response to the sounds of music;
(3) an increasing knowledge of the historical perspective of music;
(4) an increasing ability to collect information about music;
(5) an increasing ability to make value and taste judgments concerning music; and
(6) an increasing ability to form generalizations and draw conclusions about music.

Organization of the Class

The experimental class at University High School is comprised of 25 students -- fifteen seniors, nine juniors, and one sophomore. Six of that number are instrumental group participants, and others are chorus members. There are nine boys and sixteen girls in the class.

The level of the class might best be defined by quoting percentile scores from the Iowa Tests of Educational Development and the Gordon Musical Aptitude Profile. Based on national norms, the class ranges from the 41st to the 99th percentile on the ITED, with 56% ranking above the 90th percentile mark. Although this figure seems extremely high for an experimental class, it should be pointed out that it is not untypical for the school. University High School 11th- and 12th-graders rank at the 99th percentile on national group norms. In comparing the experimental class with University High School norms (based upon the 11th- and 12th-grade classes of 1963-64-65), the class ranges from the 5th to the 99th percentile, with only 16% rating above the 90th percentile level.

On the Musical Aptitude Profile the class ranges from the 51st to the 99th percentile, based on national norms, with 52% scoring above the 90th percentile mark. In order to further define the class, the Allport-Vernon-Lindzey Study of Values was administered at approximately mid-year. In comparison with general collegiate norms (no high school norms are available), the class ranks high in theoretical values and very high in aesthetic values. The social and economic areas are comparable with collegiate norms, and the class rating of both political and religious values is quite low. Thus, according to Spranger's classification of men, on which the Study of Values is based, the class as a whole should be responsive to the study of music in general and, secondly, to this particular type of study.

The Evaluation

A visiting evaluator should understand that we have attempted to develop a course that is consistent with our "Guiding Principles" and "Specific Objectives." As this is a developmental year, we have found it necessary to constantly modify subject content and approaches to teaching. As the year has progressed, this modification has become increasingly difficult because of limitations of time. Thus, an evaluator can be of great help in pointing out inconsistencies between the "Guiding Principles" and "Specific Objectives" and the various aspects of the course.

Three important considerations in this evaluation should be:

(1) How well do the practices of this course conform to the "Guiding Principles" and "Specific Objectives?"

(2) How well do they meet the needs of students in University High School?

(3) Are the listed "Guiding Principles" and "Specific Objectives" practical for the present American secondary school?

Evaluative judgments may be made on the basis of such evidence as class observations, conferences with students, consultations with staff members, examination of materials, etc. The following scale may be used in rating each of the items:

5 -- Excellent
4 -- Very good
3 -- Good
2 -- Fair
1 -- Poor

I. Specific Evaluations

A. Instructional Activities

( ) 1. Are students interested in the material being presented (as demonstrated by general attitude, participation in discussion, etc.)?

( ) 2. Is the class presentation appropriate to the capacity of the students?

( ) 3. Are the materials presented in a manner which is clearly understood?

( ) 4. Are the materials and class activity directed toward the learning of specific skills or knowledges?

( ) 5. Are the materials and class activity directed toward general musical understandings (are students applying specific skills and knowledges to better understand music)?

( ) 6. Comments or suggestions

B. Materials -- Please rate each of the following materials:

( ) 1. Classroom tapes

( ) 2. Transparencies

( ) 3. Laboratory tapes and listening guides

( ) 4. Programmed materials

( ) 5. Teacher's guide book

( ) 6. Examinations

7. Comments or suggestions

II. General Evaluations

A. Objectives -- To what extent does the course develop:

( ) 1. an increasing proficiency in fundamental skills of music?
( ) 2. an increasing intellectual and emotional response to the sounds of music?
( ) 3. an increasing knowledge of the historical perspective of music?
( ) 4. an increasing ability to collect information about music?
( ) 5. an increasing ability to make value and taste judgments concerning music?
( ) 6. an increasing ability to form generalizations and draw conclusions about music?

B. Course Content and Organization

( ) 1. To what extent could the course be elected by all students in a school?
( ) 2. To what extent is the course directed to the specialized needs of individual students?
( ) 3. To what extent is the time allotment adequate?

4. General comments or suggestions

Visiting Evaluators

Dr. Richard Hervig, Professor of Music and Chairman, Composition, University of Iowa

Mr. Robert Sorensen, Director of Secondary Education, Iowa City Public Schools

Mr. Richard E. Taylor, Principal, Iowa City Public High School

Mr. William Tock, Curriculum Consultant, Iowa State Department of Public Instruction

Dr. Thomas Turner, Professor of Music and Chairman, Theory, University of Iowa

Professor Himie Voxman, Director, School of Music, University of Iowa

Report on Student Interviews

by

William A. Tock, Curriculum Consultant
Iowa State Department of Public Instruction

Apparent Student Development:

Recognition of Ability Development. Most of the students seemed to have a reasonable self-image of their musical talents and their development. As would be expected, those who participated in musical activities the most were able to recognize the most development in themselves. Most seemed to discover their ability during the junior high years.

Interest of Students. All students showed at least a high average interest in music with those who participated in music showing exeedingly high interest in this program. Those who had not participated in music but elected this course showed a slightly higher interest than those who had participated in music but had not elected this course.

Opportunity to Participate in Music. All but a few of the students felt that they had a better than average opportunity to participate in music through grades and high school with the group who elected this course and who participated in music activities believing that they had an outstanding opportunity for participation.

Musical Development. Those who were nonparticipants in music but elected this course thought that their development was extremely accelerated while those who participated and elected this course considered themselves to be accelerated by this course.

All of the students seemed to feel that the musical selections, the materials for production and the presentations in class were of outstanding quality. Those who had participated in music selected more musical numbers that they enjoyed in the class than did those who had not participated. Music participants' favorite music outside of school leaned more to the classical music than the nonparticipators.

The class as a whole seemed to like such works as Debussy's Nocturnes, Mahler's 5th Symphony and the works of Mozart and Beethoven. The music selected outside of class for listening varied somewhat. Those who participated in musical activities chose a wide range of music with selections from the musical stage being popular. Those who were not participating in music in school selected jazz, folk music and rock and roll as their favorite listening pieces.

Appendix D

SAMPLE QUESTIONNAIRE FOR PARENTS

Sample Questionnaire for Parents

MASTERPIECES OF MUSIC LITERATURE

1. How much does music contribute to your leisure time enjoyment?

_____ Very much
_____ Some
_____ Very little

2. Do you attend concerts?

_____ Frequently
_____ Occasionally
_____ Never

3. Do you or your spouse participate in any community or church musical organizations?

_____ Yes
_____ Yes, but not regularly
_____ No

4. Have you observed any change during this school year in your son's or daughter's attitude toward music, as reflected by his comments or listening habits?

_____ Seems more aware of and interested in serious music
_____ Seems interested in a wider variety of music
_____ No evident change
_____ Seems generally less interested in music
_____ Have made no observation

5. Please rate the school functions below according to the questions on the left and right. Circle the number that best indicates your opinion.

How important is it?

1 = Extremely significant
2 = Quite significant
3 = Of some importance
4 = Of little value

How do you rate U. High's program?

1 = Excellent
2 = Quite good
3 = Only fair
4 = Quite inadequate

1 2 3 4	English and the Communicative Arts	1 2 3 4
1 2 3 4	Fine Arts	1 2 3 4
1 2 3 4	Guidance Services	1 2 3 4
1 2 3 4	Physical Education and Athletic Activities	1 2 3 4
1 2 3 4	Physical, Natural, and Quantitative Sciences	1 2 3 4
1 2 3 4	Practical (Vocational) Arts	1 2 3 4
1 2 3 4	Social Activities	1 2 3 4
1 2 3 4	Social Studies	1 2 3 4

6. Do you feel that a classroom course in music has a place in the senior high school curriculum?

_____ Definitely
_____ Perhaps
_____ No

7. If a music course is included in the high school curriculum, should it be of an academic nature, stressing literature, or should it be a general music class oriented toward such activities as singing and playing social instruments (ukelele, etc.)?

_____ Literature
_____ General

Personal Comments:

Appendix E

SAMPLE STUDENT QUESTIONNAIRE

Sample Student Questionnaire

MASTERPIECES OF MUSIC LITERATURE

Yes No

___ ___ 1. Has this course been worthwhile for you?

___ ___ 2. Do you feel that you now understand better how music "works" than before the course?

___ ___ 3. Do you feel that you understand more about music fundamentals (scales, chords, notation, etc.) than before the course?

___ ___ 4. Do you feel that you know more about music in history -- styles of different periods, composers, etc. -- than before the course?

___ ___ 5. Do you feel better equipped to find information about music now than before the course?

___ ___ 6. Do you feel that you can respond better to music, either emotionally or intellectually, than before the course? Does music mean more to you now, or "make more sense?"

___ ___ 7. Do you feel better able to judge the value of music than before the course? Has your musical taste changed during the course of the year?

___ ___ 8. Do you feel better able to generalize or draw conclusions about music than before the course? If asked to listen to a piece and write a paragraph about it, could you do it better now?

___ ___ 9. Are you more interested in "serious" or art music now than before the course?

___ ___ 10. Do you listen to "serious" or art music any differently now than before the course?

___ ___ 11. Are you any more interested in popular music or jazz now than before the course?

___ ___ 12. Do you listen to popular music or jazz any differently now than before the course?

___ ___ 13. Are you now more interested in or concerned about "new directions" in art music than before the course?

___ ___ 14. Do you think that the exams and grading for the course have been fair?

15. How have your grades in the course compared with what you honestly believe you should have received?

_____ better than I expected

_____ about what I expected

_____ lower than I expected

16. What music or unit(s) have interested you the most in the course?

____

17. What music or unit(s) have interested you least in the course?

____

18. Would you recommend Masterpieces of Music Literature to a friend for next year?

_____ Yes

_____ No

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THE DEVELOPMENT OF CONTENT AND MATERIALS FOR A MUSIC LITERATURE COURSE IN THE SENIOR HIGH SCHOOL

Part II

TEACHER'S GUIDE BOOK

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INTRODUCTION

This guide book is intended as an aid to the music teacher who may already have full-time teaching responsibilities before the music literature course is added to the curriculum. It is also intended as an encouragement for adoption of the intensive approach to such a course, since it is recognized that the teaching of a course that is based on intensive study requires considerably more preparation than one which surveys and focuses on the general.

Except for the biographical sketches of composers, there has been no attempt to include in this guide information that is readily available in standard sources. The intent has been to provide such materials as analyses of the pieces studied, directions for the use of the tapes and transparencies that have been prepared for the course, and suggestions for teaching. The guide book does not attempt to provide all of the materials necessary to teach a music literature course; it is also recognized that no one guide could provide materials that would be ideal for every teacher and every teaching situation. Most teachers will want to supplement and adapt these materials to fit the needs of a class. These contents, then, may best serve as an example and as a general design for teaching a music literature course.

UNIT I

THE ELEMENTS OF MUSIC

Introduction

The beginning unit of any course must be planned with special care. In a music course of this type it is essential to begin with attention to fundamentals, since a basis for communication must be established. In so doing, however, two major problems may be encountered. The first is the obvious one of student interest -- fundamentals study can be uninteresting when presented without imagination. The second has to do with the wide range of musical experience and skills in a class which may include both performers and non-performers.

Both problems can be met if (1) the teacher plans carefully, (2) musical examples are interesting in themselves, (3) the study stems from and relates to actual literature, (4) teaching aids present material clearly to the inexperienced and interestingly to the experienced, and (5) activities are planned so that the entire class can and will participate.

The taped musical examples for this unit have been drawn largely from two sources: Aaron Copland's Billy the Kid Ballet Suite and Mussorgsky's Pictures at an Exhibition. Two other Copland pieces also provide some examples, Appalachian Spring and Rodeo, and some popular and folk examples are also included. A first class session might be spent listening to Billy the Kid, and perhaps to part of Pictures or some popular tune, followed by the explanation that study of these pieces demands a sort of dissection into their musical elements: rhythm, melody, harmony, texture and timbre. The use of taped examples throughout this unit should be supplemented with thorough explanations of each concept before listening to the example. Classroom tapes throughout the course are not intended for continuous play. The tape must be stopped while explanations and class activity take place. And, since it is desirable and sometimes necessary for examples to be replayed, the teacher should listen to the tape on the machine which will be used in the classroom and note the digital counter number at which each example begins.*

The overhead transparencies provided in this set of materials may include items which are unnecessary for some classes. Other classes may require more, in which case the teacher can make them before or during the class period. In some cases a transparency which is developed along with the explanation is more effective than a prepared one.

The materials for this unit will be only as interesting and effective as the teacher makes them. Well-directed class activity is essential, both for interest and for understanding. A few activities are suggested for each section of the unit, but no single set of materials can provide for every type of class. It is the teacher's responsibility to predetermine the effectiveness of any materials or suggestions for a particular class.

---

* Digital counters are not consistent from one tape machine to another. The set of numbers obtained from one machine may be invalid for a machine of different make or model.

A study tape and listening guide for Copland's Billy the Kid Ballet Suite is provided for assigned or suggested listening in connection with this unit.

Rhythm
Guide to the Materials

1. Materials on rhythmic notation should be presented first. The outline is accompanied by a set of transparencies.

   Assignments and activities: Students should practice writing notation as an aid to learning. Short daily assignments will also provide the teacher with an indication of student's skills and progress. The suggested reading list includes materials which stress notation as well as general discussions of rhythm.

2. Follow with material on "rhythm and meter."

   Assignments and activities: Students may write examples of various meters, i.e., four measures of 2/4, four measures of 3/4 alternating with 4/4, etc. Singing familiar songs from songbooks with clear notation is a simple but effective activity. Sight and sound may be associated by watching the notation of rhythms while singing and clapping the basic pulse, perhaps with strong accents on the first beat of each measure to emphasize the meter.

3. The taped examples provide materials for further study and review. Each type of meter or rhythm may be identified before playing, or students may be asked to identify them.

4. The lab tape includes examples of the various rhythms and meters from other sources.

Rhythm
Teacher's Outline

1. Note identification

   a. Identify whole, half, quarter, eighth, sixteenth notes, etc. [Tr. 1]
   b. Show rhythmic equivalents [Tr. 2]

2. Heads, stems, flags, and dots
   a. Explain the parts of a note and their difference in rhythmic value [Tr. 3]
   b. Explain dots and double dots [Tr. 4, 5]

3. Rests
   a. Equate rest values with note values [Tr. 6]
   b. Explain dotted rests [Tr. 7]

4. Rhythm and meter
   a. Rhythm pertains to the duration of musical sounds. A group of notes can have rhythm without being organized into groups or measures [Tr. 8 without overlay]. For them to have rhythm, we need only to know the time relationship of one note to another. (Point out in Tr. 8 that the second note is only half the duration of the first, and that the second and third are equal to the first in duration.)

   b. The organization of rhythm is the function of meter. This organization is accomplished by the use of bar lines and a metric signature [Tr. 8 with overlays]. Explain metric signature and demonstrate the musical stresses that this organization implies. Show the same rhythm and metric signature with different placements of bar lines [Tr. 9, 10].

   c. Sometimes a composer doesn't desire the regular, recurring accents of strict or regular meter. He might then organize the rhythm into irregular or changing meters (develop on Tr. 8 with first overlay only, and/or Tr. 10].

Rhythm
Contents of the Classroom Tape

Duple Rhythm
    Billboard March (Trio)
    "If He'd Be a Buckaroo," from Copland, Rodeo, "Buckaroo's Holiday"

Triple Rhythm
    "Good-bye Old Paint," Roger Wagner Chorale
    "Good-bye Old Paint," from Copland, Billy the Kid Ballet Suite

Quadruple Rhythm
    "Great Grandad," Ed McCurdy
    "Great Grandad," from Copland, Billy the Kid Ballet Suite
    "Chisholm Trail," from Copland, Billy the Kid Ballet Suite

Changing and Irregular Rhythm
    Mexican Dance from Billy the Kid Ballet Suite

Syncopation
Opening of "Buckaroo's Holiday," from Copland, Rodeo

Syncopation and Polyrhythm
"Chisholm Trail," from Copland, Billy the Kid Ballet Suite

Polyrhythm (3 against 2)
"Great Gate of Kiev," from Mussorgsky, Pictures at an Exhibition

Melody
Guide to the Materials

1. Material on pitch notation includes necessary terminology as well as information about the piano keyboard and scales. The outline is accompanied by a set of transparencies. Some teachers may not want to include the alto and tenor clefs in their presentation, although that material is included in the outline.

2. Skilled music reading is not necessarily a goal of this unit. Students should, however, be expected to recognize the meaning of the three clef signs and to identify, given time, a note in any clef. Accidentals and enharmonics are important for later study of chords and harmony, and a knowledge of the piano keyboard is almost essential to their mastery. Goals of the pitch notation study, then, are (1) identification of any note in any clef, and (2) knowledge of the constructs of the chromatic and major scales.

   Activities and assignments: Short daily written assignments are important, particularly in constructing major scales in the various clefs. The suggested reading list includes materials for pitch notation as well as for general discussions of melody.

3. The classroom tape is accompanied by a set of transparencies so that students can see what they are hearing. Although the material uses the terms "scale" and "interval" or "chord" to identify types of melodic construction, some teachers may wish to use "conjunct" and "disjunct" or simply "step" and "leap."

   Activities: Class examination and perhaps singing of some familiar songs in a songbook will provide further experience at recognizing types of melodic construction.

4. The lab tape includes examples of the various types of melodies from other sources.

5. The use of programmed aids may be required of some students, suggested for some, unnecessary for others.

6. A set of transparencies or transparency originals from which transparencies may be made on a Thermofax Brand copy machine on music

notation* is also available from a 3-M or Thermofax Brand visual products dealer. The transparency originals packet is inexpensive and would serve as a worthwhile supplement to this unit.

Melody
Teacher's Outline

1. Explain

a. Staff	[Tr. 1 without overlay]
b. Note placement	[Tr. 1 add first overlay]
c. Leger lines	[Tr. 1 add second overlay]
d. Clef signs	[Tr. 2]
(1) G clef	Locates G above middle C on piano
(2) C clef	Locates middle C
(3) F clef	Locates F below middle C
e. Note names and placement in clefs	[Tr. 3]
(1) Treble	G on second line, used for higher instruments and voices
(2) Alto	C on middle line, used most for viola
(3) Tenor	C on fourth line, used for high parts in cello, bassoon, trombone
(4) Bass	F on fourth line, used for bass instruments and voices
f. The great staff, treble and bass clefs together	[Tr. 3a] Commonly used for piano

2. Accidentals

a. Sharps, flats, natural signs	[Tr. 4]
b. Double sharps and flats	[Tr. 4a]
c. Enharmonic tones	[Tr. 5]

3. The Piano Keyboard [Tr. 6]

   a. Examine whole and half-steps, white and black keys, etc., on keyboard or transparency.
   b. Concentrate on enharmonics with the keyboard and transparency.

4. The Chromatic Scale [Tr. 7, 8]

   a. Made up entirely of half-steps or semi-tones.
   b. Twelve half-steps in an octave, the thirteenth being an octave above the first.

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* G. K. Villars, Music Notation and Other Exercises, Music Packet No. 3 for Overhead Projection (St. Paul, Minn.: Minnesota Mining and Manufacturing, 1964).

5. The Major Scale

   a. Pattern of whole and half-steps -- half-steps between 3rd and 4th and 7th and 8th degrees [Tr. 9, cover bottom half].
   b. The F scale [Tr. 9, bottom half] is not a major scale as written on the transparency because it doesn't contain the proper sequence of whole and half-steps. What does it need? (Write in the flat with grease pencil.)

Melody
Contents of the Classroom Tape and Transparencies

Scale
"I Wanna Hold Your Hand," The Beatles [Tr. 1]
"All My Loving," The Beatles [Tr. 2]
"All of a Sudden," Errol Garner
"Buckaroo's Holiday," opening, from Copland, Rodeo [Tr. 3]
"Tuileries," from Mussorgsky, Pictures at an Exhibition

Chromatic Scale
"Gnomes," from Mussorgsky, Pictures at an Exhibition [Tr. 4]

Interval-Chord
"Corral Nocturne," from Copland, Rodeo [Tr. 5]
"Hoedown," from Copland, Rodeo

Interval and Scale Together
"Gunfight," from Copland, Billy the Kid Ballet Suite [Tr. 6]

Combination of Scale and Chord
Appalachian Spring, Copland [Tr. 7]

Sequence
"Celebration," from Copland, Billy the Kid Ballet Suite (also a combination of scale and chord)[Tr. 8]
"Old Castle," bassoon, from Mussorgsky, Pictures at an Exhibition [Tr. 9]

Guide to the Materials
Harmony

1. The study of harmony in this unit takes an introductory approach to each of the following:

    a. Triad construction
    b. Basic chord functions (tonic, dominant, sub-dominant)
    c. Chord inversions
    d. Consonance and dissonance

2. The outline is coordinated with a set of transparencies and the classroom tape. Terminology must be carefully explained.

    Activities and assignments: An autoharp will provide an effective aid in the classroom since students who are unfamiliar with the keyboard can play it and associate sounds with chord symbols. If students have learned to read pitch notation well enough, the class might examine simple songs and attempt to analyze them harmonically. In this type of activity it may be helpful if students of varying abilities share books. Outside assignments of this type may also be made (perhaps asking pairs of students to analyze the chords they can recognize in three or four songs). Assignments in writing triads and inversions will be helpful for most students.

3. Suggested readings for this unit include only general discussions about harmony. For additional ideas and fresh insight the teacher may read Richard Franko Goldman's Harmony in Western Music* -- the first two chapters directly apply to this unit.

4. The laboratory tape will demonstrate the same general types of harmony with different examples.

Teacher's Outline
Harmony

Definitions

1. Chord -- three or more tones sounded simultaneously

2. Harmony -- (a) same as chord, or (b) the sounding of chords in succession

Major Emphases

1. The basic unit of harmony is the chord. (The basic unit of melody

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* Richard Franko Goldman, Harmony in Western Music (New York: W. W. Norton, 1965).

is a single tone.)

2. The elemental chord in Western music is the triad, which

    a. consists of three tones sounded simultaneously
    b. may be built on any tone by using every other scale step

    Example: Show C scale, numbered, and triad. Play and show triads on various scale steps [Tr. 1]. Write in triads over scale in grease pencil.

3. The triads on some scale steps function more importantly than others.

    a. Most important is the triad on the first degree, or tonic. It is the "rest" chord, the center, or "home base," toward which the musical motion is ultimately directed.

    b. The most important "active" chord is the dominant, built on the fifth degree of the scale. It is especially active because of its strong tendency to move toward the tonic chord.

    Example: Show and play V-I in several keys [Tr. 1 with overlay and Tr. 2 with overlay].

    c. The harmony of many simple tunes consists of only the dominant and tonic chords.

    d. Another active chord is the sub-dominant, built on the fourth degree of the scale. It is not as "active" as the dominant chord because its tendency toward the tonic is less.

    Example: Build and show IV triad [Tr.4 with overlay]. Compare IV-I with V-I [Tr. 4 with second overlay].

    e. Because the combination of the three triads, tonic, sub-dominant and dominant includes all of the scale steps (demonstrate), these chords form the harmony for many popular and folk tunes, and art music as well.

    Example: Show and play I-IV-V-I and I-IV-I-V-I [Tr. 5, 6]. "On Top of Old Smokey" (with V^6)[Tr. 7].

4. Triads may assume three positions: root, first, or second inversion.

    a. Point out that the dominant chord near the end of "Old Smokey" looks and sounds different from the other triads that have been examined (demonstrate sound of V^6 as opposed to V).

    b. Explain root position (tone on which triad is built at the bottom of the root of the chord) and demonstrate first and second inversions.

Example: Show root position and first and second inversion of G major and C major triads [Tr. 8, 9].

5. Melody and harmony move toward the same ultimate goal; hence, they function together. The chords of a harmony progress and relate to each other much the same as the single tones of a melody.

   Example: Review I-V-I and I-IV-I-V-I progressions.

6. The tones of the melody usually fit within the chords of the harmony. (Look at the first three measures of "Old Smokey," for example.) When they don't, they are known as non-chord tones. (Examine second note in measure four of "Old Smokey" and other examples.) Notes that fit into the structure of the harmonizing chord are simply called chord-tones [Tr. 7].

7. A chord-tone implies consonance; a non-chord tone implies dissonance. According to the dictionary definitions, a consonant sound is harmonious and a dissonant sound is harsh. However, for musical purposes we should consider a dissonance as restlessness or tension and consonance as satisfaction or relaxation.

   a. A dissonant sound wants to move toward consonance. Music without dissonance would be unexciting, perhaps even boring. Music without consonance might be frustrating.

   b. Consonance and dissonance are relative terms. Many musical sounds that were considered dissonant 400 years ago are consonant to our ears. And, some sounds which one listener might find dissonant in music today might be considered consonant by someone else.

   Example: Play double reed passage from Copland, "Corral Nocturne," Rodeo. Ask for discussion of which intervals sound consonant, which dissonant. Play on piano for more harsh effects [Tr. 10, Tape 1].

8. Harmony is sometimes described by such terms as "open" and "close" or "thick."

   a. "Close" or "thick" harmony would consist of triads or chords to which notes have been added, causing the notes within the chords to be closer together.

   Example: Show and play sixth chords [Tr. 11]. Play descriptive passage from Mussorgsky, Pictures at an Exhibition, "Old Castle" (23-24)[Tape 2].

   b. "Open" harmony consists of triads or chords from which a note has been omitted. When the middle note of a root position triad is omitted, the result is a rather barren sound.

Example: Play open fifths, etc., and Copland, opening of Billy the Kid Ballet Suite. Point out that the harmony is parallel as well as open [Tr. 12, Tape 3].

Review Example: "All of a Sudden," Errol Garner [Tape 4].

a. "Close" harmony, clustered chords
b. Scale melody, harmony and melody function together
c. I-IV-V-I harmonies, Garner substitutions

Contents of the Classroom Tape
Harmony

1. Double reed passage from "Corral Nocturne," Copland, Rodeo
2. Muted string passage from "Old Castle," Mussorgsky, Pictures at an Exhibition
3. Opening, Copland, Billy the Kid Ballet Suite
4. "All of a Sudden," Errol Garner

Transparencies
Harmony

1. C scale
    a. C major triad (overlay)
    b. V-I in C (Overlay)
2. G scale with V-I
    a. F scale with V-I (overlay)
    b. D scale with V-I (overlay)
    c. Bb scale with V-I (overlay)
3. "Down in the Valley"
4. C scale with IV-I
    a. V-I in C (overlay)
5. I-IV-V-I in C
6. I-IV-I-V-I in C
7. "On Top of Old Smokey"
8. C major triad, root position, 1st inversion and 2nd inversion
9. G major triad, root position, 1st inversion and 2nd inversion
10. "Corral Nocturne" excerpt, Copland, Rodeo
11. C major in root position and 1st inversion
12. Opening, Copland, Billy the Kid Ballet Suite

Guide to the Materials
Texture

1. The outline is coordinated with the classroom tape and transparencies.

Activities: Singing of a familiar song in unison, in two-, three- or four-part harmony, and as a round, will emphasize textural differences. "Row, Row, Row Your Boat" is a simple example.

Teacher's Outline
Texture

Definitions

1. Texture -- refers to the number of voice parts and their relationship to one another (really a characteristic of music rather than an element).

Major Emphases

1. The simplest texture in music is the single thread -- the solo or unaccompanied melody. The term for this is monophony (one voice). For our purposes, we shall consider a musical texture to be monophonic as long as we hear only one melody.

   Explanation: A single melody stated in octaves is still considered monophonic

   Example: "Samuel Goldberg and Schmuyle," from Mussorgsky, Pictures at an Exhibition [Tape 1]

2. The textural term applied to music that has a single melody with accompaniment is homophonic. This is sometimes referred to as vertical texture.

   Example: "Great Gate of Kiev," from Mussorgsky, Pictures at an Exhibition [Tape 2]

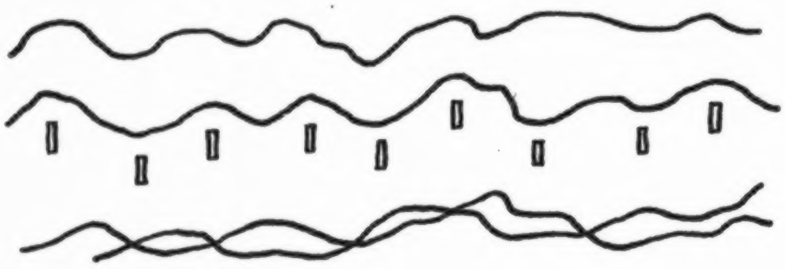
3. The most complex musical texture is polyphony. As the term implies, polyphony means several voices, music that has two or more melodies moving concurrently. Polyphonic music requires greater attention from the listener since he is most accustomed to listening to only one melody at a time. In polyphonic music the emphasis is on the horizontal or linear dimension, as opposed to the vertical emphasis of homophony.

   Explanation: (Draw out)

   Monophonic

   Homophonic

   Polyphonic [Tr. 1, 2]



Examples: "Simple Gifts" from Copland, Appalachian Spring [Tape 3, tune] and [Tape 4, polyphonic]. Scale melody from Copland, Appalachian Spring [Tape 5, tune] and [Tape 6, polyphonic]. "If He'd Be a Buckaroo," from Copland, Rodeo [Tape 7, tune] and [Tape 8, polyphonic].

4. Although some music is woven in a single texture -- monophonic, homophonic, or polyphonic -- many composers have chosen to mix or alternate textures.

Example: "Promenade" and "Gnomes," from Mussorgsky, Pictures a an Exhibition [Tape 9]

Explanation: Appalachian Spring and Rodeo of Copland are both examples of pieces in which the composer has mixed and alternated homophonic and polyphonic textures.

Example: Complete treatment of "Simple Gifts," from Copland, Appalachian Spring [Tape 10].

Contents of the Classroom Tape
Texture

1. Monophonic -- opening of "Samuel Goldberg and Schmuyle," from Mussorgsky, Pictures at an Exhibition
2. Homophonic -- "Great Gate of Kiev," from Mussorgsky, Pictures at an Exhibition
3. Homophonic -- tune of "Simple Gifts," from Copland, Appalachian Spring
4. Polyphonic -- "Simple Gifts," treated polyphonically
5. Homophonic -- tune of scale melody from Appalachian Spring
6. Polyphonic -- scale melody from Appalachian Spring treated polyphonically
7. Homophonic -- tune of "If He'd Be a Buckaroo," from Copland, Rodeo
8. Polyphonic -- "Buckaroo," from Copland, Rodeo, treated polyphonically
9. Alternation between monophonic and homophonic -- "Promenade" and opening of "Gnomes," from Mussorgsky, Pictures at an Exhibition
10. Homophonic and polyphonic -- "Simple Gifts," from Copland, Appalachian Spring, complete treatment

Transparencies
Texture

1. "Simple Gifts," as notated in polyphonic treatment
2. Melodic pattern of "Simple Gifts." Melody (top voice) on static transparency; melodic pattern of first voice (tenor) on first overlay; third voice (bass) on second overlay.

Guide to the Materials
Timbre

1. Class members who are instrumental performers may be asked to demonstrate their instruments -- tone quality, range, and technical limitations or problems. Pictures and recordings of instruments are easily acquired and have not been included in these materials.* The classroom tape demonstrates instrumental tone colors from the Copland and Mussorgsky pieces.

2. The study of timbre is connected with Unit II, which begins with Mussorgsky's *Pictures at an Exhibition*.

Contents of the Classroom Tape
Timbre

String

1. "Old Chisholm Trail," from Copland, *Billy the Kid* Ballet Suite
2. "Lament," from Copland, *Billy the Kid Ballet Suite*
3. "Old Castle," from Mussorgsky-Ravel, *Pictures at an Exhibition*

Woodwind

4. "Tuileries," from Mussorgsky, *Pictures at an Exhibition* (flutes and oboe predominate)
5. "Great Gate of Kiev," from Mussorgsky, *Pictures at an Exhibition* (clarinets and bassoons, flute added in second)
6. Opening of Copland, *Billy the Kid* Ballet Suite (oboe and clarinets, then clarinets and bassoons)
7. "Celebration," from Copland, *Billy the Kid* Ballet Suite (piccolo and oboe, answered by bassoon, then clarinets added, later muted trumpets)

Brass

8. Opening "Promenade," from Mussorgsky, *Pictures at an Exhibition* (trumpet solo, then brass section)
9. "Samuel Goldberg and Schmuyle," from Mussorgsky, *Pictures at an Exhibition* (muted trumpet)
10. "The Dying Cowboy," from Copland, *Billy the Kid* Ballet Suite (solo trumpet)
11. "The Open Prairie," from Copland, *Billy the Kid* Ballet Suite (horns)
12. "Git Along Little Dogies," from Copland, *Billy the Kid* Ballet Suite (trombones)
13. "Bydlo," from Mussorgsky, *Pictures at an Exhibition* (tenor tuba)

Percussion

14. "Gunfight," from Copland, *Billy the Kid* Ballet Suite (xylophone and piano, as well as tympani, bass drum, and snare drum)

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* G. K. Villars, *Families of Musical Instruments*, Music Packet No. 2 for Overhead Projection (St. Paul, Minn.: Minnesota Mining & Manufacturing, 1964).

Listening Guide

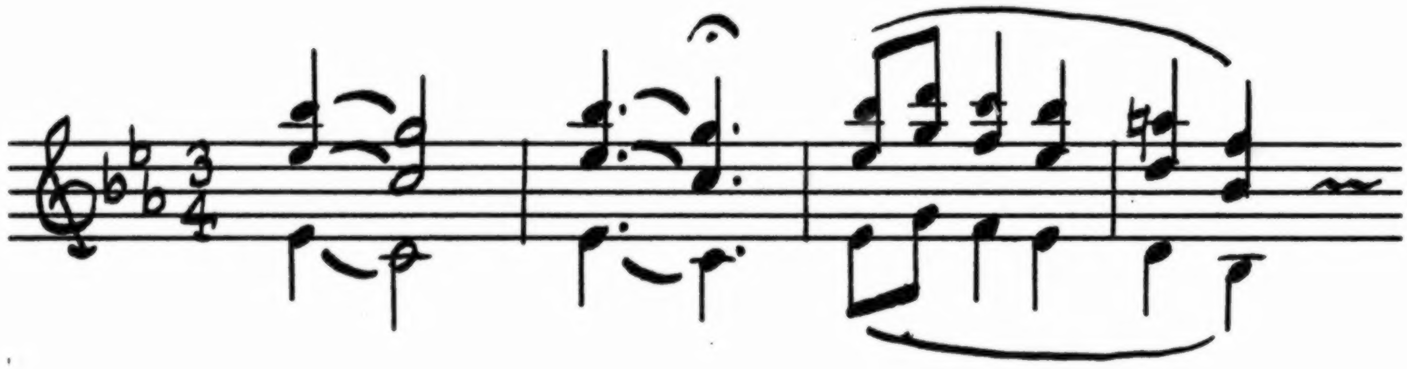
Billy the Kid Ballet Suite
Aaron Copland

Pertinent Facts

Copland wrote the Billy the Kid ballet in 1938 for the American Ballet Caravan. It was first performed in New York in 1939. This suite, or set, of pieces taken from the ballet is about two-thirds the length of the total work. Duration is approximately twenty minutes.

Excerpt No. 1

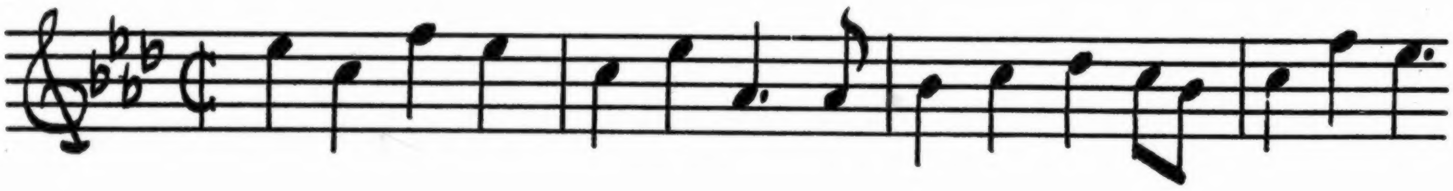
The suite opens with an introductory section called "The Open Prairie." The theme is heard in open intervals played by two clarinets and a low oboe. Notice the ambiguity of meter caused by the dotted quarter notes and displaced accents.



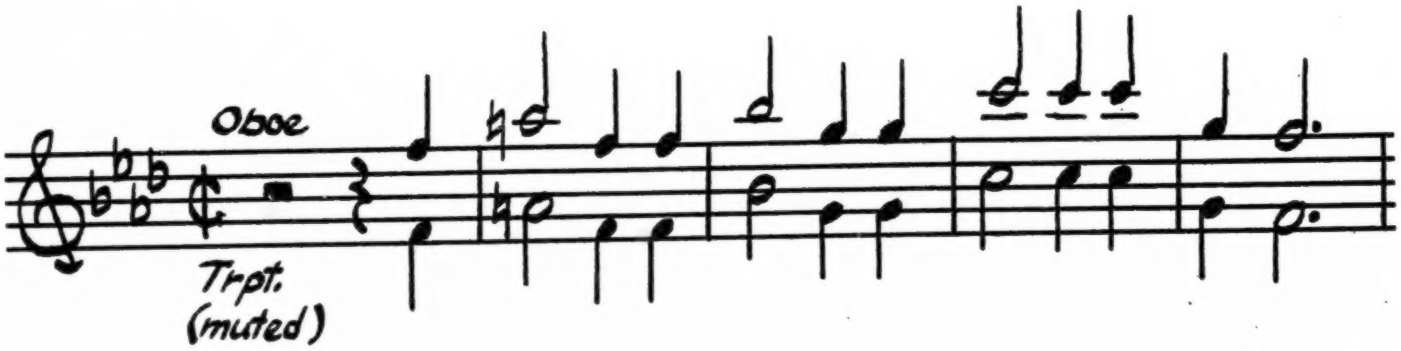
Excerpt No. 2

The next section, labelled "Street in a Frontier Town," opens with a tin whistle and piccolo playing the Western tune, "Great Grandad," as various cowboys and other characters saunter through the street. Several Western folk tunes are quoted or paraphrased. This section sets the scene and mood of Billy's early life. Listen for the following tunes:

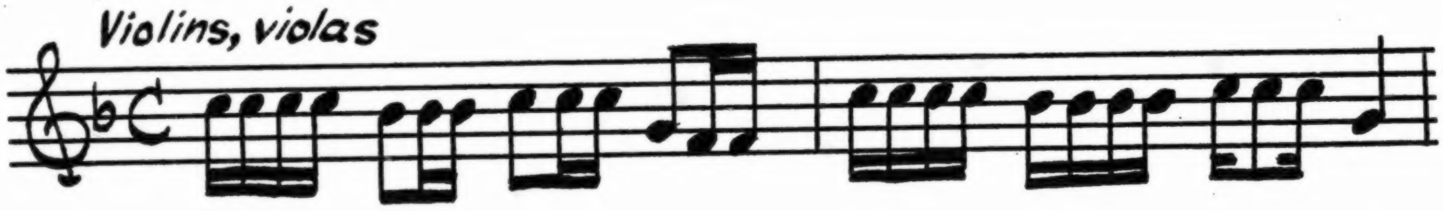
"Great Grandad"



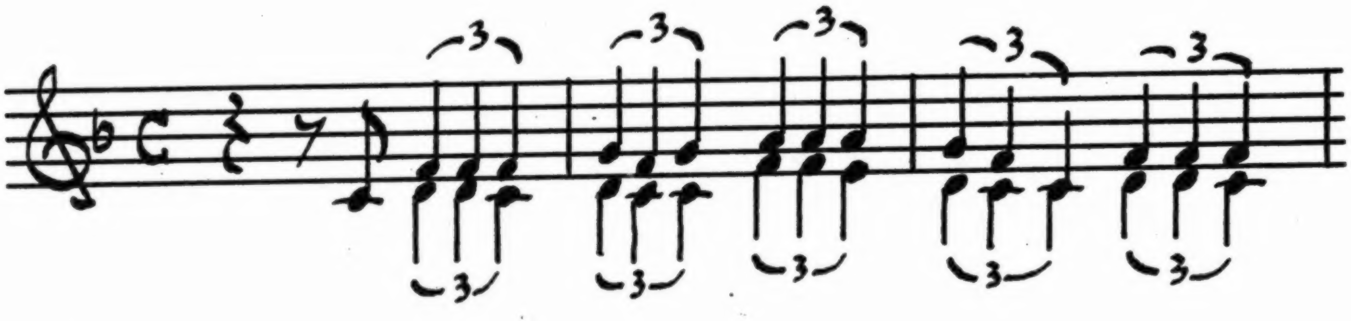
which is interrupted by the following paraphrase of "Git Along Little Dogies" (as it first appears):


Oboe
Trpt. (muted)

"Old Chisholm Trail"


Violins, violas

which is interrupted by a more literal quotation of "Git Along Little Dogies," this time in the trombones.


3
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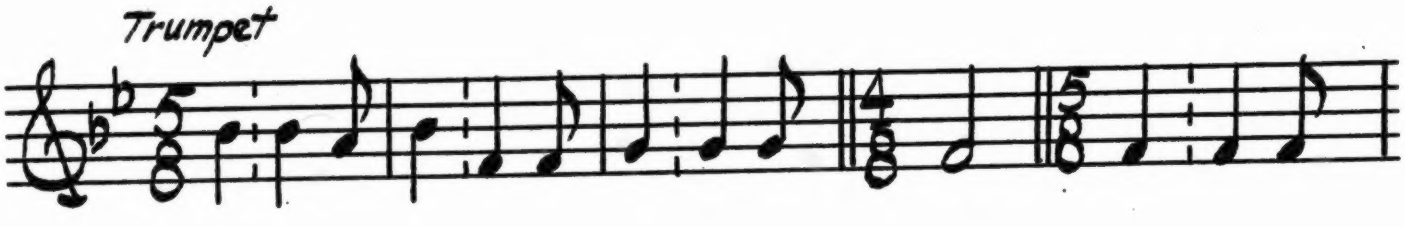
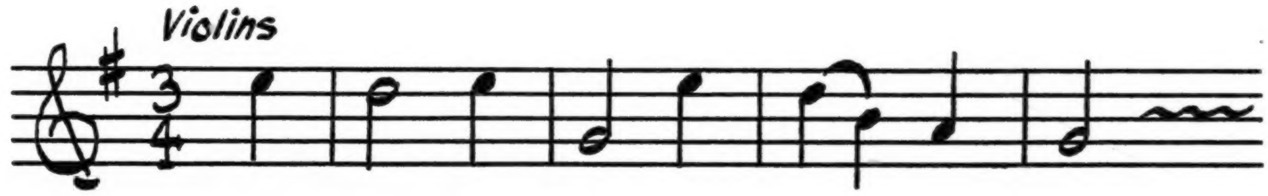
Excerpt No. 4

After more paraphrasing of "Great Grandad" and "Git Along Little Dogies," we see some Mexican women doing a dance, a jarabe. Listen for the changing meter.



Excerpt No. 5

Next is a quotation of "Goodbye Old Paint." Listen for the slight accents on the second beat caused by lower instruments entering there.



Excerpt No. 6

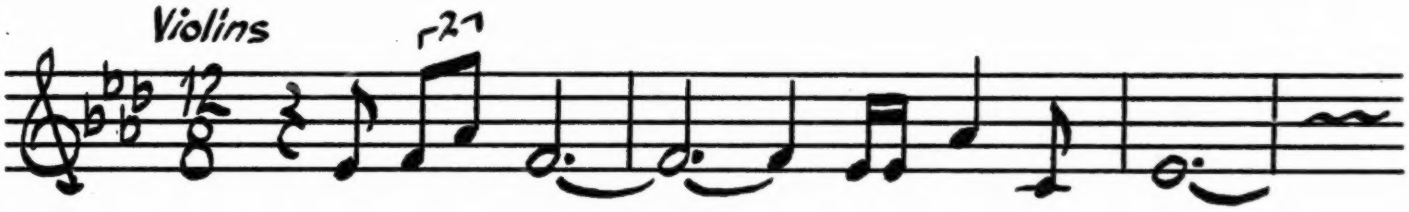
As "Goodbye Old Paint" draws to a climax, the street scene turns into an ugly brawl. Guns are drawn, and somehow Billy's mother is killed. He retaliates by drawing a knife and stabbing her killer.

Excerpt No. 7

The second section of the suite begins with quiet "open prairie" music in the oboe and bassoon.

Excerpt No. 8

The next scene in the ballet is a nocturnal card game between Billy and his outlaw friends. Copland uses "The Lone Prairie" for his thematic material.

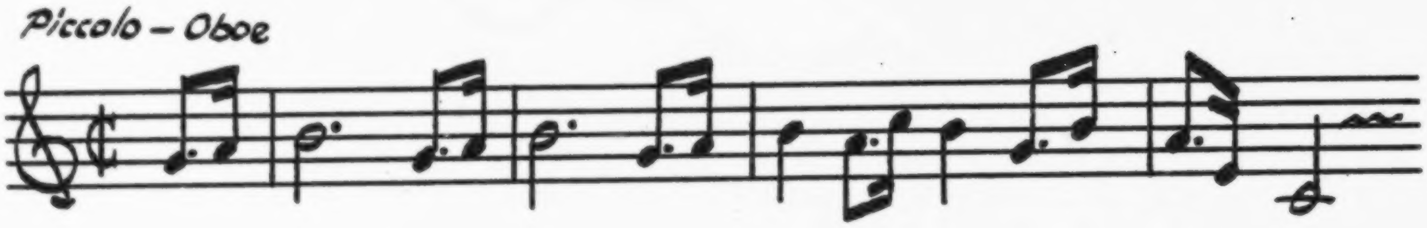


Excerpt No. 9

Tension builds quickly in the strings as the third section, "Billy's Capture and the Dance of His Captors," is introduced. The section begins with a running gun battle between Billy and the posse.

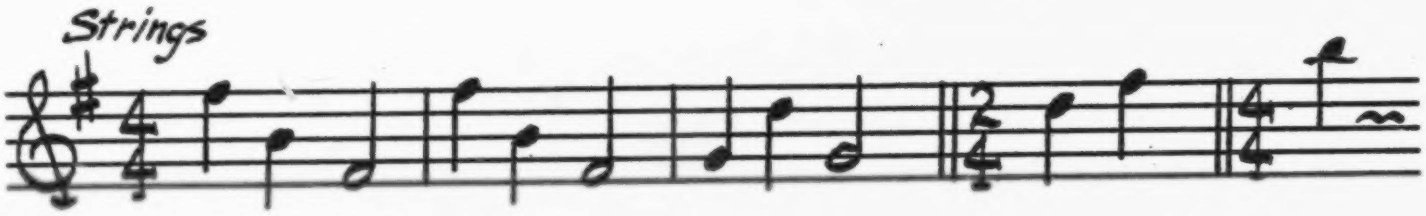
Excerpt No. 10

After Billy is captured and jailed, the town indulges in a drunken celebration to this jaunty tune:



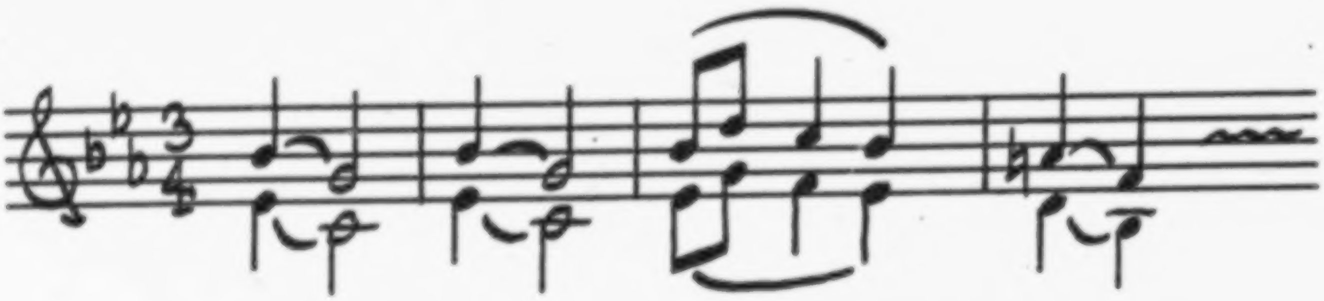
Excerpt No. 11

During the celebration Billy escapes from the jail but is, of course, found. The fourth section of the suite is the "Lament at Billy's Death." It is very slow and sombre, with a solo violin adding the sobs of the women.



Excerpt No. 12

The suite ends as it began, with the "open prairie" theme, symbolizing the progress in frontier settlement and return to normalcy.



Readings for Unit I: The Elements of Music

General

Murphy, Music Fundamentals, pp. 1-32, 60-66.
Ratner, Music: The Listener's Art, pp. 1-60.

Rhythm, General

Bernstein, An Introduction to Music, pp. 29-32.
* Castellini, Rudiments of Music, pp. 43-67.
Cooper, Learning to Listen, pp. 4-10.
* Copland, What to Listen For in Music, pp. 33-48.
* Machlis, The Enjoyment of Music, Reg. Ed., pp. 24-30;
Shorter Ed., pp. 21-27.
McKinny & Anderson, A Course in Music Appreciation, pp. 81-91.
Portnoy, Music in the Life of Man, pp. 56-62.
Ratner, Music: The Listener's Art, pp. 28-41.
Siegmeister, Invitation to Music, pp. 27-36.

Rhythm, Notation

* Castellini, Rudiments of Music, pp. 49-67.
Cooper, Learning to Listen, pp. 6-9.
* Dallin, Foundations in Music Theory, pp. 1-30.
Murphy, Music Fundamentals, pp. 22-32.
Portnoy, Music in the Life of Man, pp. 58-60.

Melody, General

Bernstein, An Introduction to Music, pp. 33-34.
* Castellini, Rudiments of Music, pp. 8-21, 33-42, 96-113.
Cooper, Learning to Listen, pp. 11-32.
* Copland, What to Listen for in Music, pp. 49-60;
paperback, pp. 40-46.
* Machlis, The Enjoyment of Music, Reg. Ed., pp. 14-18;
Shorter Ed., pp. 12-16.
McKinney & Anderson, A Course in Music Appreciation, pp. 92-99.
Murphy, Music Fundamentals, pp. 51-53.
Portnoy, Music in the Life of Man, pp. 62-65.
Ratner, Music: The Listener's Art, pp. 15-28.
Siegmeister, Invitation to Music, pp. 13-26.

Melody, Notation

* Castellini, Rudiments of Music, pp. 8-21, 33-42, 96-113.
Cooper, Learning to Listen, pp. 17-22.
* Dallin, Foundations in Music Theory, pp. 31-47.
Murphy, Music Fundamentals, pp. 15-22, 31-32.

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* Preferred reading

Harmony

Cooper, Learning to Listen, pp. 44-53.
Copland, What to Listen For in Music, pp. 61-77.
Machlis, The Enjoyment of Music, Reg. Ed., pp. 19-32;
Shorter Ed., pp. 17-21.
Murphy, Music Fundamentals, pp. 60-66.
Ratner, Music: The Listener's Art, pp. 49-60.

Texture

Copland, What to Listen For in Music, pp. 101-112;
paperback, pp. 68-74.
Murphy, Music Fundamentals, pp. 66-68.
Ratner, Music: The Listener's Art, pp. 41-48.

Timbre

Bernstein, An Introduction to Music, pp. 5-27.
Brandt, The Way of Music, pp. 44-62.
Cooper, Learning to Listen, pp. 70-82.
Copland, What to Listen For in Music, pp. 78-100;
paperback, pp. 56-67.
Machlis, The Enjoyment of Music, Reg. Ed., pp. 33-54;
Shorter Ed., pp. 30-47.
Murphy, Music Fundamentals, pp. 5-8, 86-88.

UNIT II

NINETEENTH-CENTURY INSTRUMENTAL AND DESCRIPTIVE MUSIC

Introduction

Unit II concentrates on two pieces: Mussorgsky's Pictures at an Exhibition and Richard Strauss's Till Eulenspiegel's Merry Pranks. The former is an example of descriptive music, the latter of program music. It is suggested that an example of nationalistic music such as Tchaikowsky's Overture Solonelle 1812 or Sibelius Finlandia, also be included. Time may not permit a thorough study of the nationalistic piece, but one or two class sessions devoted to a discussion of the topic and listening to the music would be worthwhile.

The biographical sketches in these materials are intended to highlight the more important and more interesting facts about the composers. They are primarily intended as aids to the teacher. Students should do outside reading and sometimes make reports, but when several sources are suggested rather than one assigned, examination is difficult. The sketches provide limits for both student and teacher to the material for which the student will be held responsible.

The suggested examination over Unit II is included with that of Unit IV. Some teachers may wish to give shorter exams or to examine more often. As much as possible, however, students should be examined on their knowledge of the music itself, with questions on extra-musical facts held to a minimum.

The "Supplementary Listening Suggestions" lists provided here are only examples. Each teacher must make such lists according to the holdings of his school record library. Depending upon the amount of listening equipment and size and nature of the class, some teachers may design a system of giving extra credit for outside, supplementary listening. It is, however, a difficult technique to manage efficiently.

Guide to the Materials
Pictures at an Exhibition (Modest Mussorgsky)

1. Compare the original piano version with the Ravel orchestration, in keeping with the Unit I study of timbre. Record one version on tape and stop to compare with the other and discuss after each movement.

2. By choosing recordings with strikingly different interpretation, students can compare musical interpretation as well as timbre and its effect.

3. Suggested discussion topics:

a. Ask for preferences (show of hands), then ask why of each group.
b. Is the preference one of musical interpretation or of tone color and effect?
c. Do both recordings stress the descriptive aspects of the music, or does one seem to stress that more than the other?
d. What are the descriptive aspects of the music?
e. If you could combine features from each recording would you do so, and if so, how?
f. What advantage does the solo piano hold over the orchestra? (Freedom of solo instrument.)
g. What advantage does the orchestra hold over the piano?

4. Each movement should be taken separately, with discussion after both versions have been played. Perhaps on the last few pieces students could be asked to write down their views on each. The teacher will have to constantly urge students to be more specific on musical matters. General descriptive comments should be translated into musical specifics. For example, if one version of the "Promenade" sounds more "stately" than the other, perhaps it is because it is slower and steadier in tempo, with more evenly placed accents or stresses.

Listening Guide

Pictures at an Exhibition
Modest Mussorgsky

Mussorgsky's Pictures at an Exhibition was written in 1874 to honor the memory of his good friend, the architect Victor Hartmann. Shortly after Hartmann's death in that year, a mutual friend of his and Mussorgsky's, art critic Vladimir Stassov arranged an exhibition of his works. There were about 400 works in the exhibition, many of which were pencil sketches or architectural drawings. Hartmann had designed many buildings in the city of Petersburg and elsewhere, but he died at age 39 and his work as an artist was not significant. The sketches Mussorgsky describes in Pictures are lost, and in fact Hartmann's name is undoubtedly remembered because of Mussorgsky's work, not his own.

Pictures at an Exhibition was written for solo piano. It was ignored during Mussorgsky's lifetime and was not printed until six years after his death. Parts of it were arranged for orchestra in 1891 by a Russian and sometime later by an Englishman, but neither version was a success. Maurice Ravel orchestrated the entire work in 1922, an extremely successful venture that revived interest in the piano version.

Promenade: The composer depicts himself as he passes from picture to picture in the exhibition.

The Gnome: A dwarf who waddles clumsily and jerkily on short, unsteady legs. The picture is believed to have been a Hartmann sketch for a nutcracker, a Christmas toy.

Promenade

The Old Castle: From some Hartmann sketches of Italy. The castle dates from the Middle Ages; the melancholy tune (played by the saxophone in Ravel's orchestration) is the song of a minstrel.

Promenade

Tuileries: Represents children playing and quarreling in the Tuileries gardens of Paris.

Bydlo: Means "cattle" in Polish. In this case they are in a high-wheeled cart drawn by oxen. The cart lumbers and creaks along while the driver sings a popular-type song.

Promenade

Ballet of the Unhatched Chicks: Presents the humorous picture of chicks cheeping and pecking away at their shells. Hartmann's sketch was a costume design for a ballet.

Samuel Goldberg and Schmuyle: A dialogue between two men, a rich and pompous Jew (Samuel Goldberg) and a poor, nervous, chattering one (Schmuyle). Two Hartmann pencil drawings, one of a rich Jew wearing a fur hat, the other of a poor one, were catalogued at the exhibition as belonging to Mussorgsky. His original label on this piece was "Two Polish Jews, rich and poor." The change of title is unexplained.

Promenade (piano version only)

The Market at Limoges: Sums up many Hartmann sketches of the market place, depicting the bustle of the crowd and scolding of market women. An argument rising in pitch carries us to the first chord of the next piece.

The Catacombs: Those of Paris, the skulls being exposed by lanternlight.

Cum mortuis in lingua mortua: The Promenade ". . . with the dead in a dead language," out of respect to the dead artist.

The Hut of Baba-Yaga: Drawn from Russian folk-lore. Baba-Yaga is a hideous looking old witch whose habitation is a hut on fowl's legs.

The Great Gate of Kiev: A Hartmann architectural design for a monumental gate. It was never erected. Mussorgsky describes a huge, many-pillared structure, crowned with a pointed Slavic war helmet.

Supplementary Listening Suggestions
Mussorgsky

1. Balikirev -- Russia; Islamey; Thamar

   Balivirev was Mussorgsky's composition teacher and associate, hence his music is of interest in studying Mussorgsky's. The three pieces are all on one record.

2. Rimsky-Korsakov -- Symphonietta on Russian Themes; Scheherazade

   Rimsky was the person most responsible for the publication of Mussorgsky's works. The Symphonietta is a Russian nationalistic piece, as are Balikirev's Russia and Islamey. Scheherazade is one of the best-known and best-liked examples of program music.

3. Mussorgsky -- Night on Bald Mountain

   This piece was left unfinished by Mussorgsky -- Rimsky-Korsakov completed it. It is called a "tone picture," a sort of combination between descriptive and program music.

Biographical Sketch

Composer: Modest Mussorgsky

Dates: 1839-1881

Nationality: Russian

Family background: Youngest son of a well-to-do landowner.

Musical training: Piano lessons at an early age -- studied with famous teacher at age 10, was a proficient performer, stopped studying at age 15. He had had no instruction in harmony or composition but tried writing an opera at age 17. Shortly later he began to study composition and musical form with Balakirev, a well-known Russian composer and conductor of the time. Mussorgsky was unsuccessful in his attempts to write "classical" music -- he said he wanted to strike out for "new shores."

Friends and associates: Primarily Russian musicians, writers, and artists, one of whom was Hartmann, the painter of the sketches which he musically describes in Pictures at an Exhibition; another of whom was Stassov, the art critic who arranged the exhibition. He worked off and on in government service to make a living -- died of alcoholism and epilepsy one week after his 42nd birthday.

General remarks on life and works: Worked on some ten operas, only one of which, Boris Godunov, was completed; a few choral and orchestral works; a larger number for solo piano; and many songs.

Mussorgsky had compassion and sympathy for the Russian peasant (who was freed of his serfdom during his lifetime). He wrote entirely programmatic, descriptive or dramatic music -- disregarded form and "art for art's sake," trying to relate his music as closely as possible to life and human experience.

Some of his unfinished works were completed after his death by other well-known Russians, Cui and Rimsky-Korsakov, who is primarily responsible for preparing the manuscripts and getting Mussorgsky's works published.

Mussorgsky, although a strongly nationalistic Russian composer, had considerable influence over non-Russians such as Debussy, Manuel da Falla, and some of the Italian opera composers.

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Calvocoressi, M. D. Modest Mussorgsky, His Life and His Works. London: Rockliff, 1956. Pp. 182, 259.

________. Mussorgsky. London: J. M. Dent & Sons; New York: E. P. Dutton, 1946. Pp. 172-174.

Frankenstein, Alfred. "Victor Hartmann and Modeste Mussorgsky," The Musical Quarterly XXV/3 (July 1939). Pp. 268-291.

The Mussorgsky Reader, A Life of Modeste Petrovich Mussorgsky in Letters and Documents. Ed. & Trans. Jay Leyda and Sergei Bertensson. New York: W. W. Norton, 1947. Pp. 271-275.

Riesemann, Oskar von. Moussorgsky. Tr. Paul England. New York: Tudor Press, 1935. Pp. 287-293, 383-384.

Slonimsky, Nicolas. "Mussorgsky, Modest Petrovich," Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958-1965. Pp. 1139-1141.

Guide to the Materials
Strauss, Till Eulenspiegel's Merry Pranks

1. The outline presented for Till is identical to the listening guide sheet for the laboratory tape. Students should be expected to learn the two basic themes well so that they can better recognize them throughout the piece. Singing them may help.

2. Although this is labelled program music because it tells a story, it accomplishes this by being descriptive -- it describes Till's character, his actions and his fate. These are points for discussion.

3. After listening to the classroom tape (which includes all of the musical examples of the laboratory tape but none of the speaking) and the teacher's evaluations, the class should listen to the piece with the aid of the guide sheet. Students should be directed to listen again in the laboratory. Any laboratory tape such as this which separates the music into segments should be followed immediately by listening to the entire piece or movement.

Till Eulenspiegel's Merry Pranks
Richard Strauss

Strauss wrote Till Eulenspiegel's Merry Pranks in 1894-95, intending at first that it would be a one-act Volksoper (folk opera). However, at the same time his first opera was failing miserably, and he temporarily lost interest in composing for the stage. Till was completed as an instrumental work, a symphonic poem.

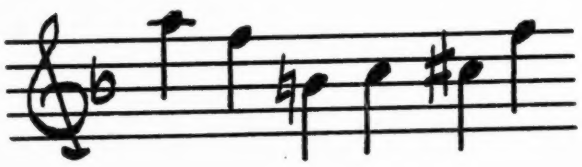
Till Eulenspiegel is a German folk legend; he was also a real-life character, living in the early 14th century. The real Till was a roguish practical joker whose targets were all sorts of people from all stations in life. He no doubt became legend because he lived in a time when the lower classes were beginning to assert themselves against the authority of the upper strata. The earliest printed version of Till's mischievous life dates from about 1500.

The name Eulenspiegel is inscribed on Till's tombstone at Lubeck in Germany, with an owl (Eule) and a mirror (Spiegel). As to the origin of the name, it may have some relevance to the French work "espiègle," which means "roguish." The Flemish, who also have a tombstone for Till and who claim him to be one of their own, believe Eulenspiegel, the looking glass of owls, to be the mirror of humanity.

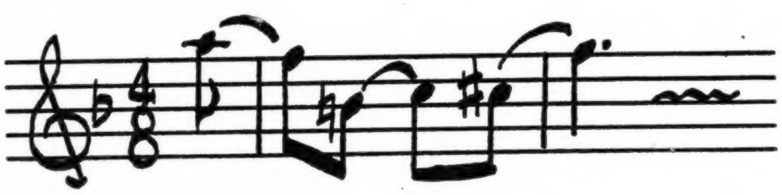
Strauss's version of Till's adventures differs somewhat from the legend, mainly in that Strauss has the rascal hanged. In the folk legend, Till escapes a sentenced hanging by some wittiness, only to die in his own bed of the Black Death. Strauss at first refused to give a program or story to accompany his music, saying that he preferred to "leave it to the hearers themselves to crack the nuts the rogue hands to them." He later pencilled some comments in the score to indicate what he had in mind for Till at certain points in the music. The comments in quotations are Strauss's.

Excerpt No. 1

Till has two basic themes. The first suggests the mood of the fairy tale and opens the piece.



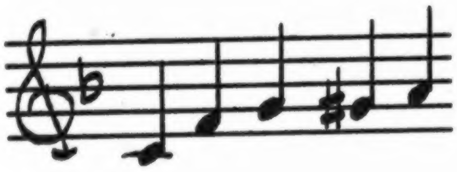
Basic form of
Till's first theme



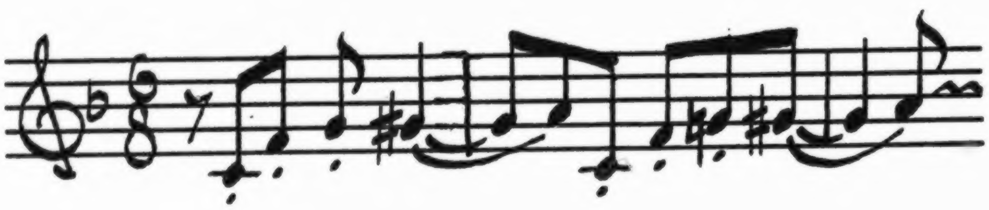
"Once upon a time (there
was a roguish jester)"

Excerpt No. 2

The second basic theme is sounded first in the horn. It symbolizes Till's mischievous nature--one can almost picture him peaking out from side to side before entering the scene.



Basic form of
Till's second theme

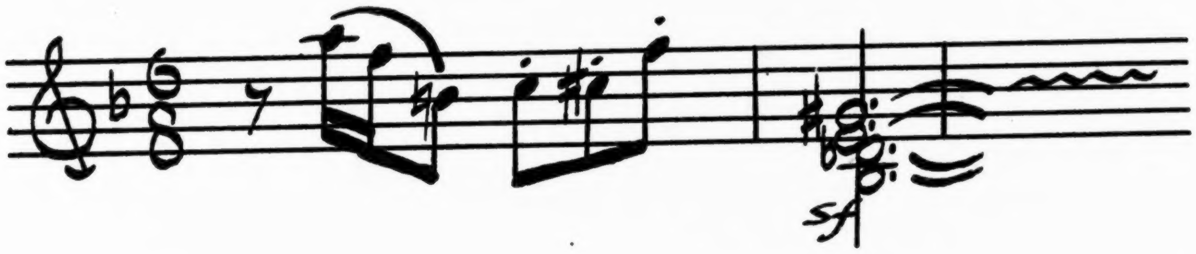


"whose name was Till Eulenspiegel"

Excerpt No. 3

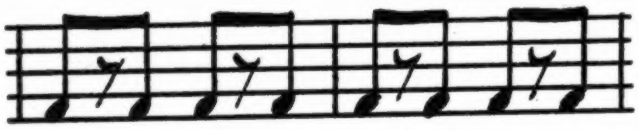
". . . that was an awful rascal."

In the D clarinet Strauss quickens the rhythm of Theme #1, putting a twinkle in Till's eye. This being Till's basic nature, you will hear the theme in this form often. We will refer to it as the RASCAL theme.

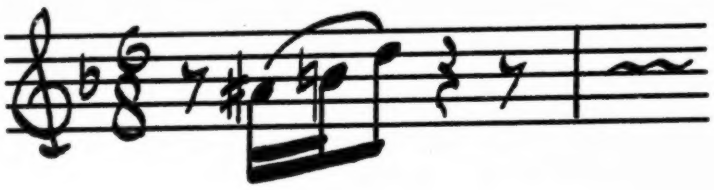


Excerpt No. 4

Immediately Till rides off for new adventures. Listen to the riding rhythm. Also listen for glimpses of Till's RASCAL theme (from Excerpt No. 3) with its quick rhythm.

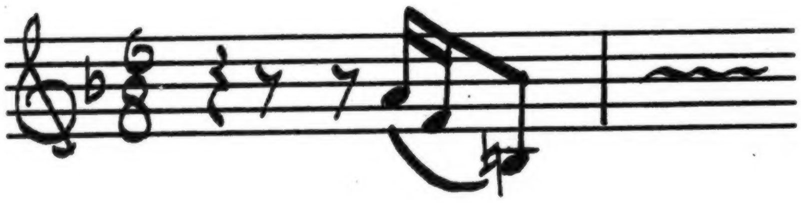


"riding" rhythm

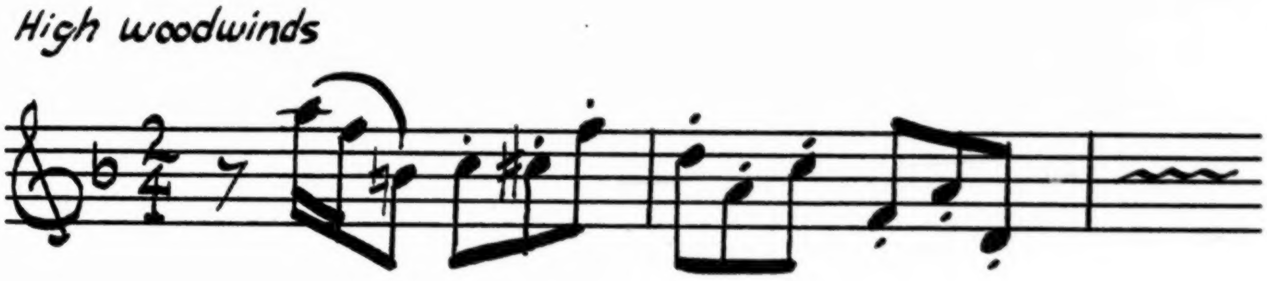


and later

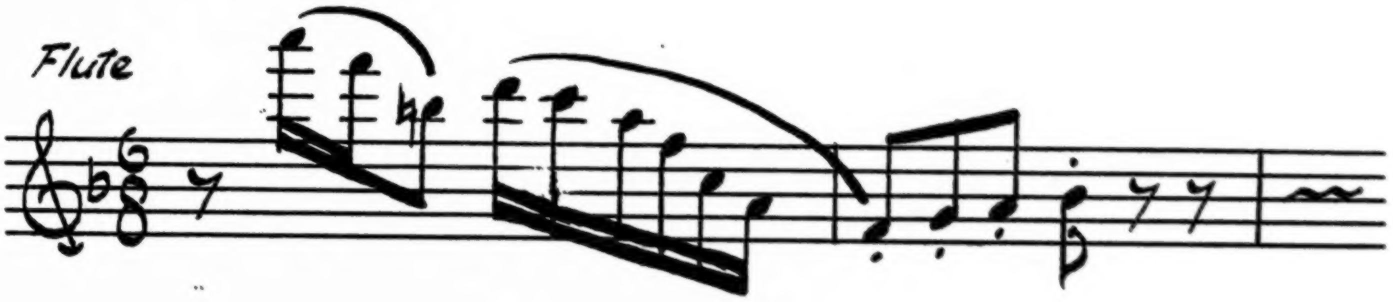
parts of the "rascal" theme



Strauss gives us no further clue as to Till's specific exploits in this section. We only know that he is up to some mischief by the insistence of the RASCAL theme, sometimes shortened, as above, and sometimes expanded, such as:


High woodwinds

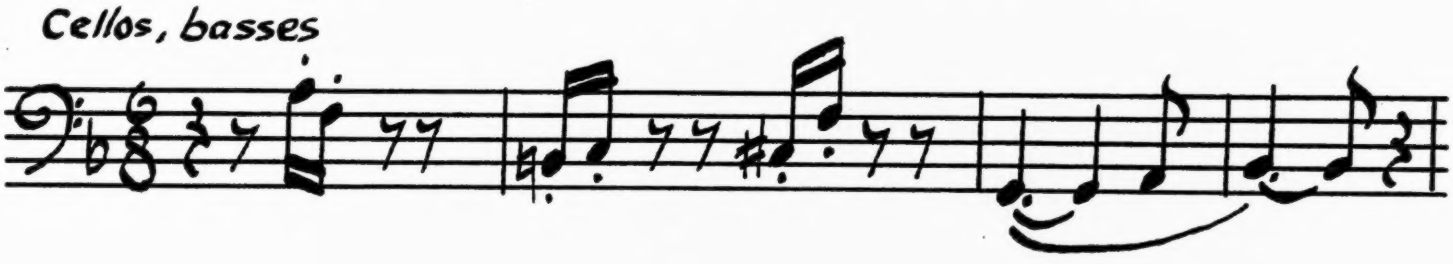
or



Excerpt No. 5

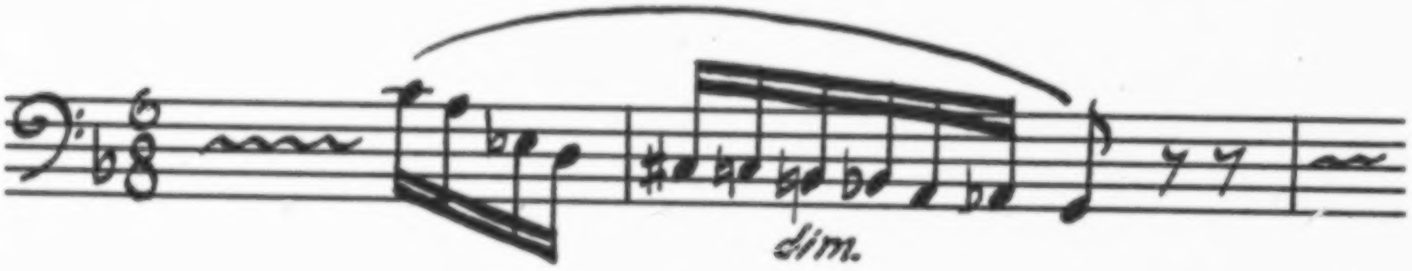
"Just wait, you hypocrites!"

The first theme now is stated in short, quick, two-note segments as Till dreams up a new adventure. It is heard first in the cellos and double basses, then in the flute, followed by the violins.


Cellos, basses

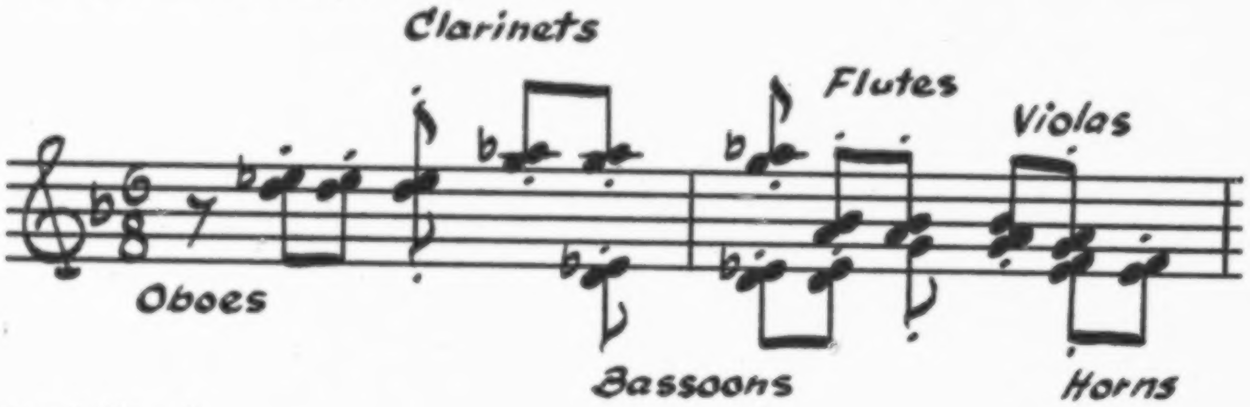
Excerpt No. 6

The bass clarinet rushing upward depicts Till mounting his horse and with a crash of the cymbal he's off, raising havoc in the marketplace. The marketplace adventure is not a long one. Till is off and away ". . . in seven-league boots." Listen for the descending chromatic scale as Till escapes from the midst of the market women:



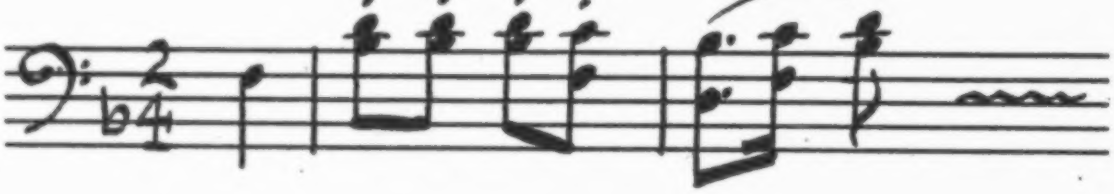
Excerpt No. 7

After a very short pause we find Till hiding in a mouse-hole, from which he emerges stealthily:

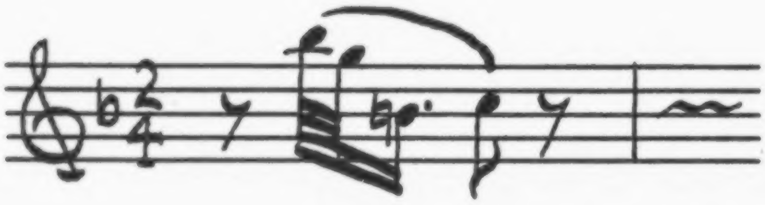


Excerpt No. 8

In his next adventure Till dresses as a clergyman, very suave and solemn. This we might call his SERMON theme.



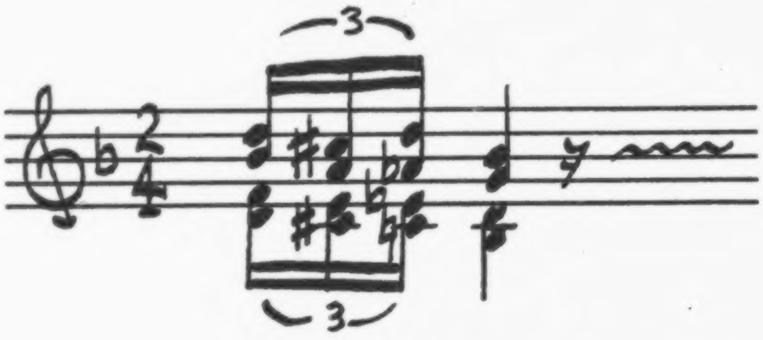
"Yet," in Strauss's words, ". . . out of his big toe peeps the rogue." Listen for the high D clarinet.



Excerpt No. 9

"But before he gets through he nevertheless has qualms because of his having mocked religion."

Till's fear is shown in muted trumpets, horns, and violins:

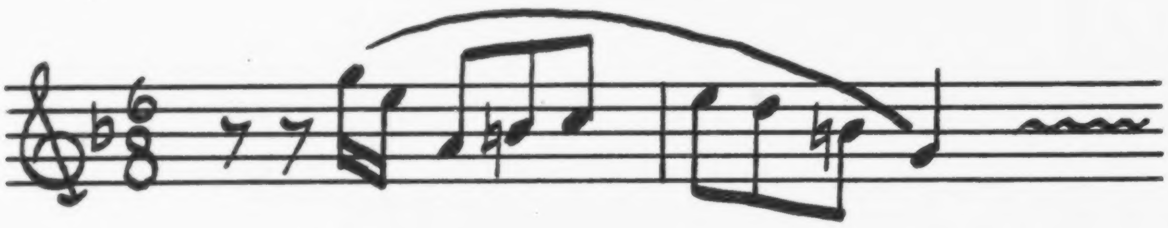


His mind is torn between mischief (as heard by the RASCAL theme again) and fear, but the mischief wins out. The long glissando in the violin sends him off to a new adventure.

Excerpt No. 10

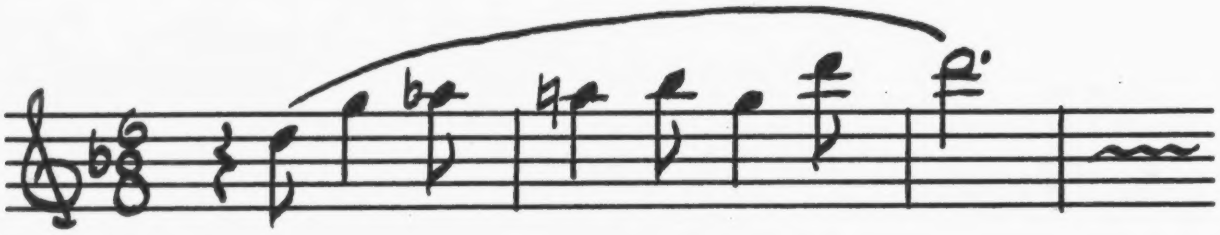
"Till, the cavalier, pays court to pretty girls."

The RASCAL theme is this time disguised in a kind of innocence that we haven't heretofore known in Till. It is stated first in the clarinet, then twice in the oboe, slightly later in the violin, then again in the oboe.

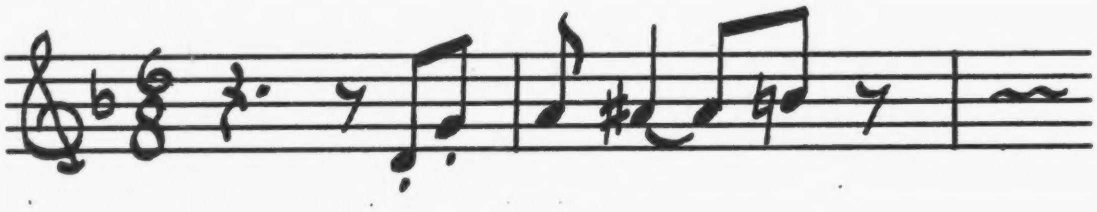


Excerpt No. 11

Till's second theme (Excerpt No. 2) is now full of romance as he falls in love.



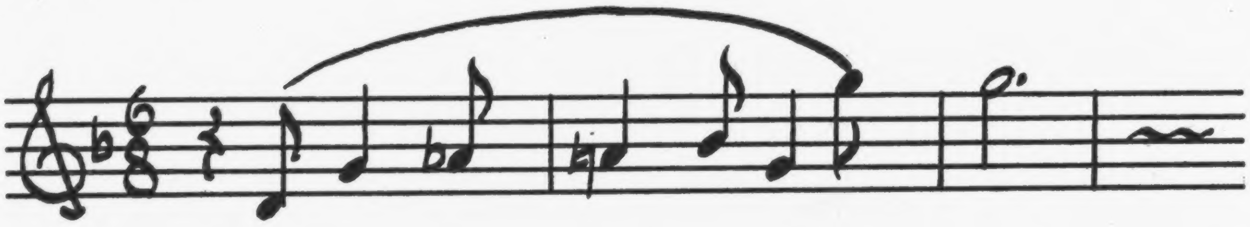
This theme dominates, but a little later listen for the second theme in its mischievous form (in the horn):



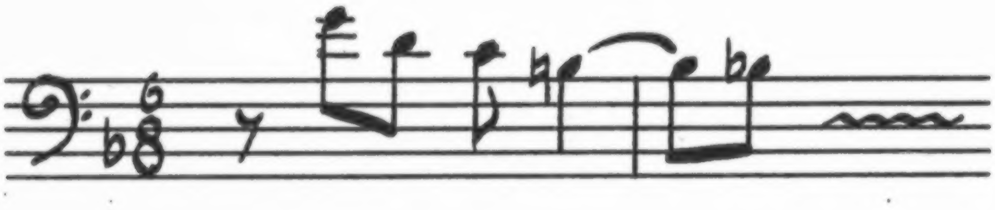
Excerpt No. 12

"A kind refusal is still a refusal . . ."

Till has gotten too cute with the girl and is rejected. Till is obviously confused at first. The oboes, high clarinet, and violins repeat the love version of the second theme.

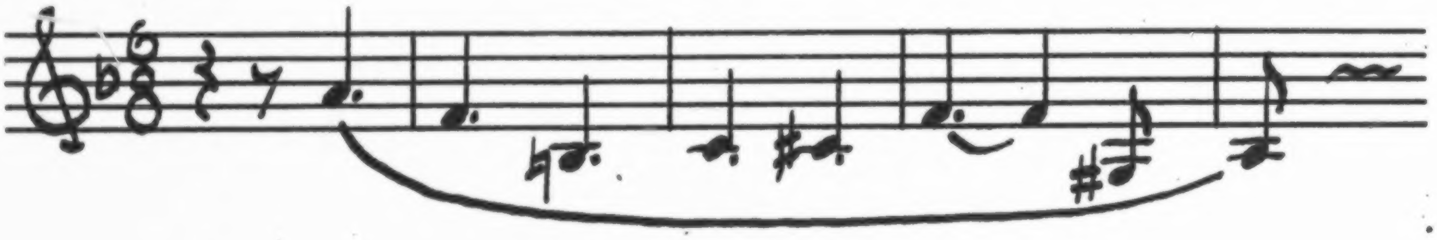


but at the same time the bassoons and low strings are stating the second theme in inversion, or upside down:

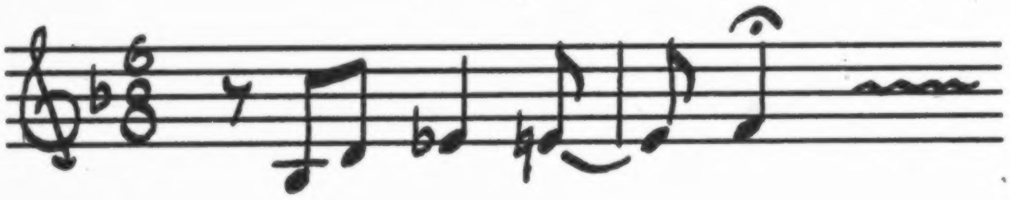


Excerpt No. 13

Till stalks off with the first theme, stated in the trombones, low trumpet and bassoon, cellos and double basses, while the rest of the orchestra derides him in sharp, staccato, chromatic scales.

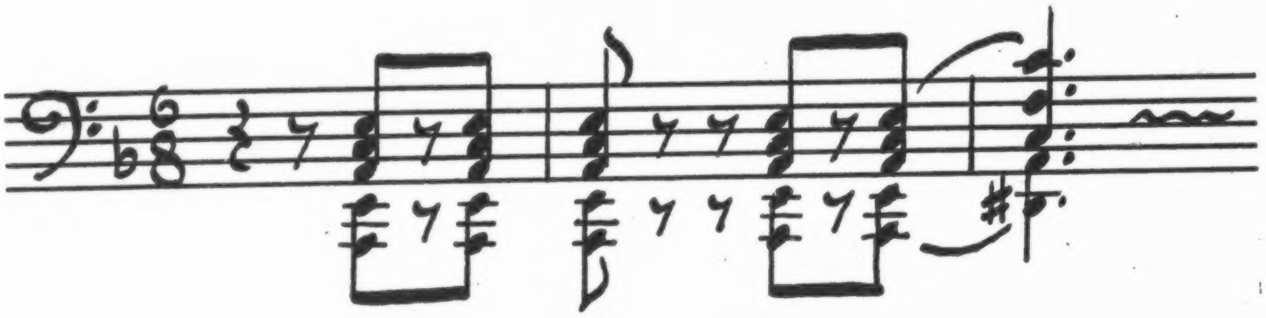


More and more of the orchestra joins Till in his outrage until, with the second theme in its original form, ". . . he swears vengeance on all mankind."

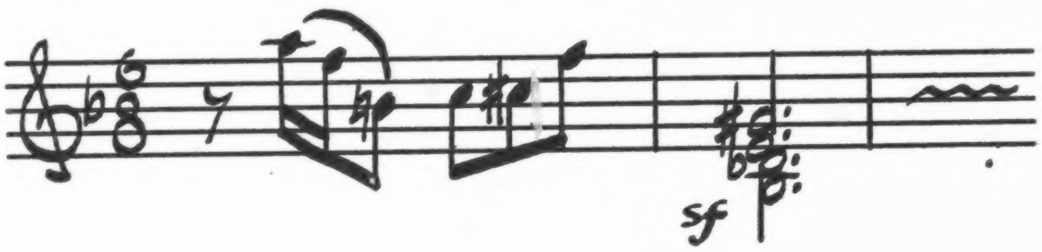


Excerpt No. 14

Till now encounters some stuffed-shirted pedagogues. Their pompous theme is stated in the low woodwinds.



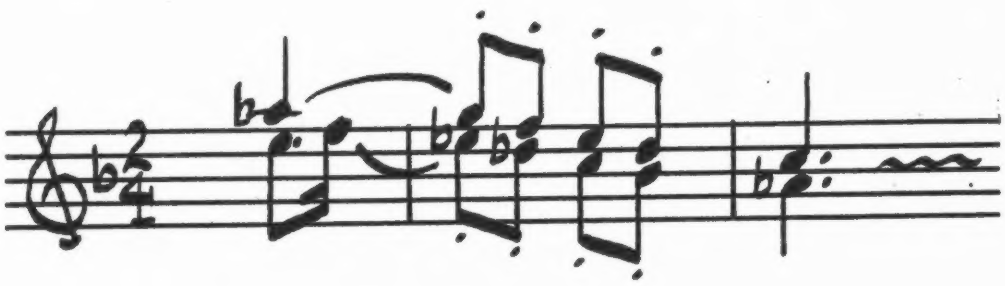
The dialogue between them and Till (represented by the higher, quicker voices) consists of Till's questioning and their mumbling among themselves to find the answers. Finally Till completely outwits them -- the RASCAL form of the first theme is heard twice as he ". . . leaves them in astonishment to their fate."



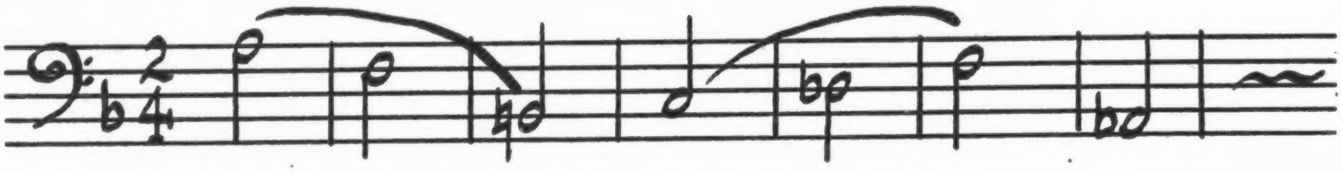
As the pedagogues hopelessly seek the answers to Till's final questions, he is moving away a safe distance, from where he grimaces at them (with the same RASCAL theme) four times, then breaks out into laughter.

Excerpt No. 15

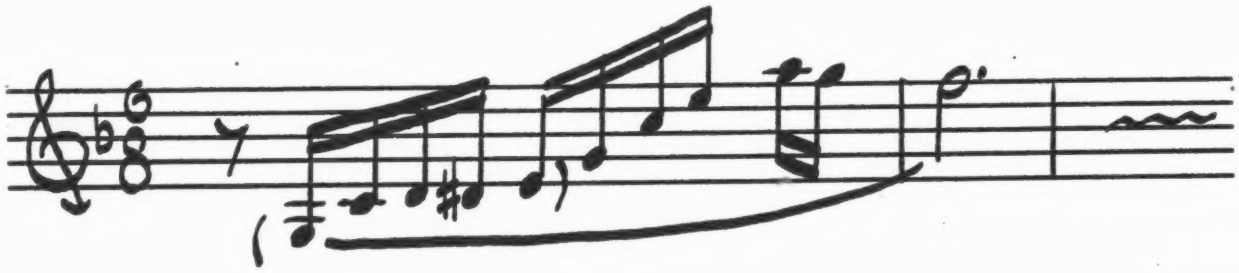
A new theme, TILL'S STREET TUNE, in the clarinets and violins, suggests that Till is whistling his way down the street:



Although Strauss leaves no program notes for the next section of the piece, Till seems to have some moments of doubt. This is his first theme (see Excerpt No. 1) in augmentation -- in other words, in longer note values.

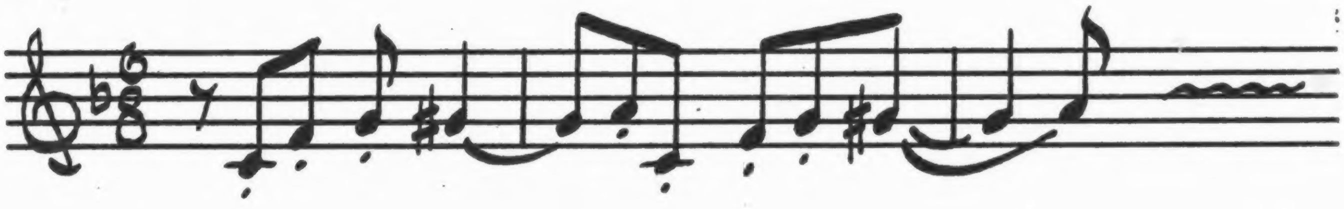


In the following section the first theme is still heard, but his doubts lessen and a lighter mood prevails. This is his second theme (Excerpt No. 2) expanded into a longer melodic line.



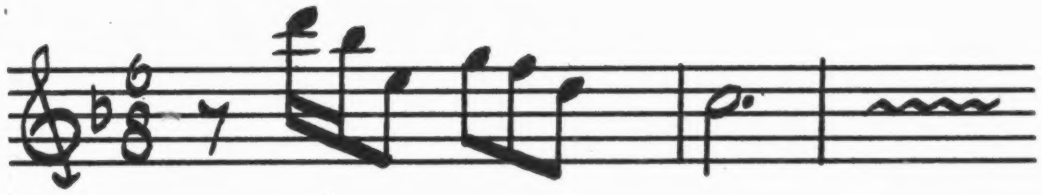
Excerpt No. 16

In a return to the material of the beginning of the piece, Till is still himself. The theme, as in the beginning, is stated in the horn.

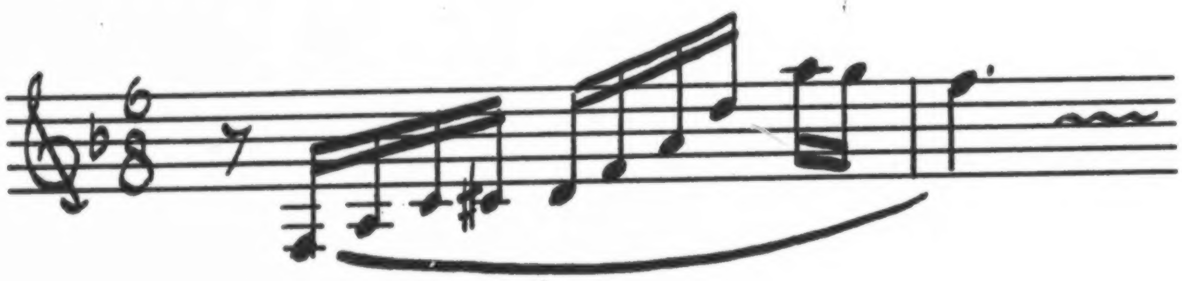


Excerpt No. 17

Soon we hear the RASCAL theme again:



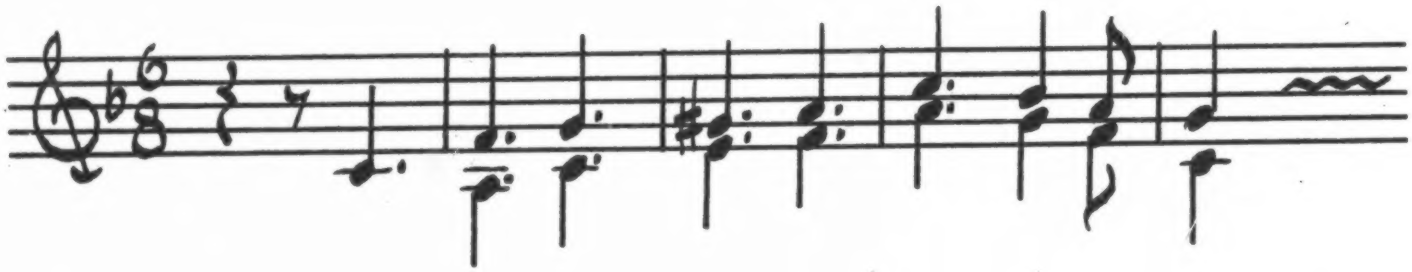
And then the expanded form of the second theme similar to that we heard in Excerpt No. 15.



These last three themes (Excerpts 16, 17 and 17a) continue to interplay, with the RASCAL theme becoming more and more predominant, suggesting that Till is getting into more and more mischief.

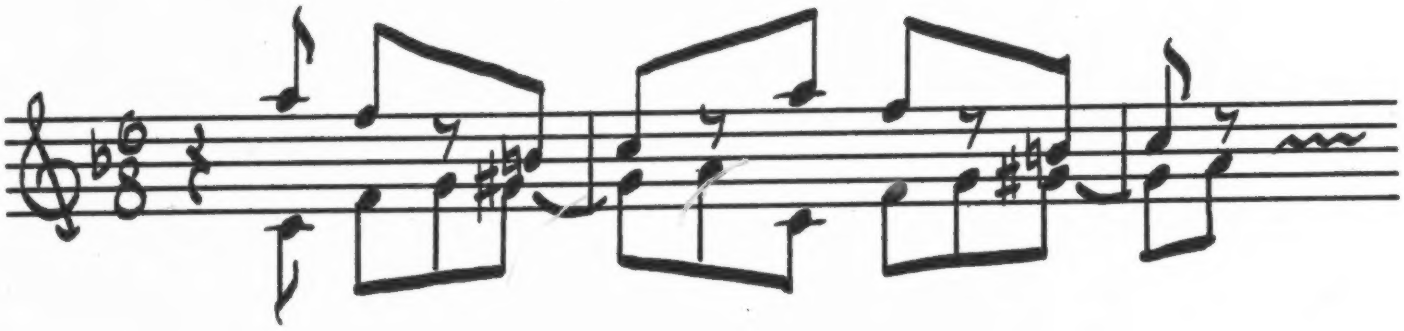
Excerpt No. 18

Till is striding confidently. His second theme (see Excerpt No. 2) is heard in the horns and trombones, violas and cellos.



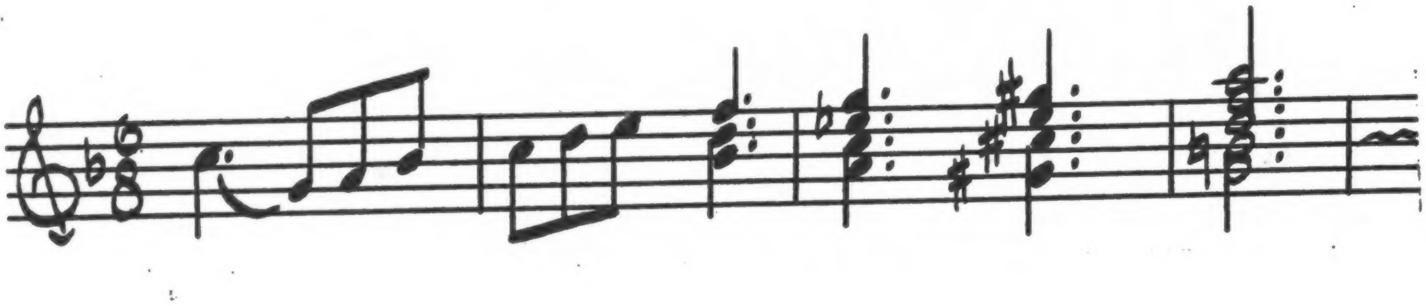
Excerpt No. 19

Then, as he playfully rides along, we hear his first and second themes together:



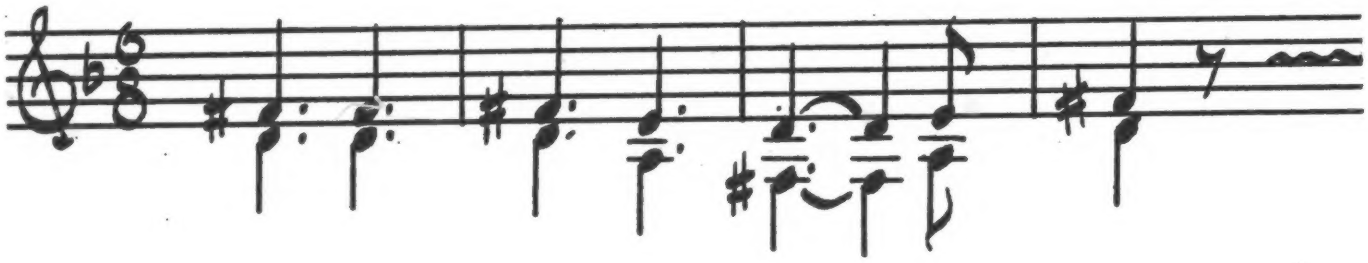
Excerpt No. 20

The two themes continue and again the RASCAL theme begins to predominate. Till has made too much of a nuisance of himself this time, and he is arrested.



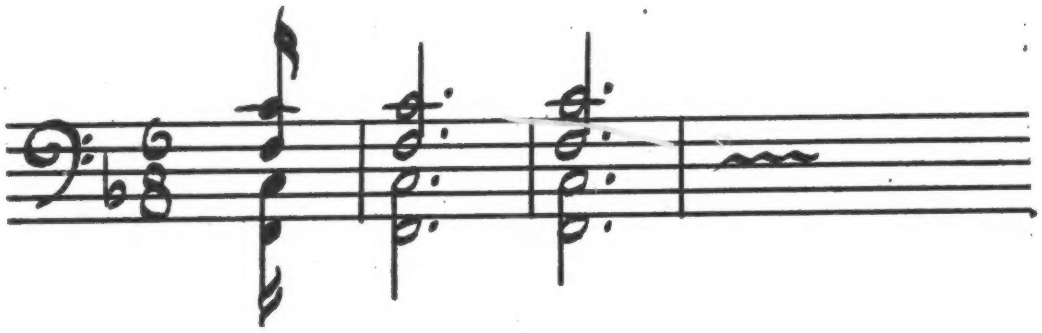
Excerpt No. 21

Till tries desperately to talk his way out of it, but he is confronted with the SERMON theme, reminding him of his escapade in clergyman's garb. The theme is stated boldly in the brasses.



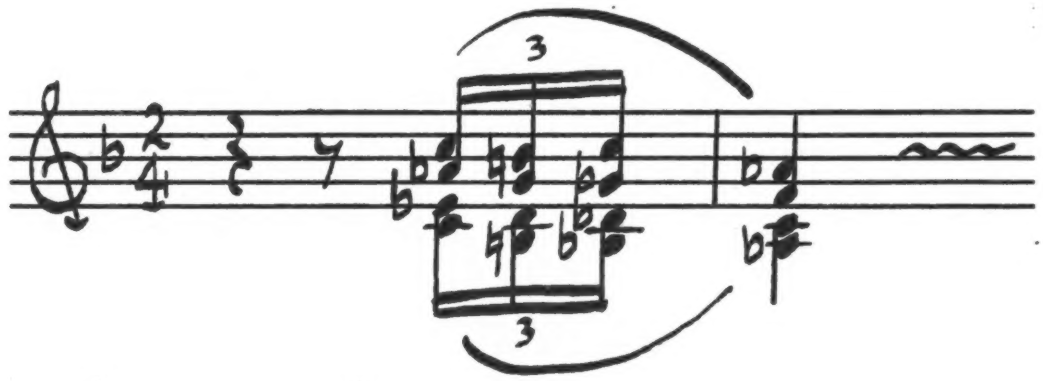
Excerpt No. 22

With the roll of the drums, Till faces the judge and is sentenced.



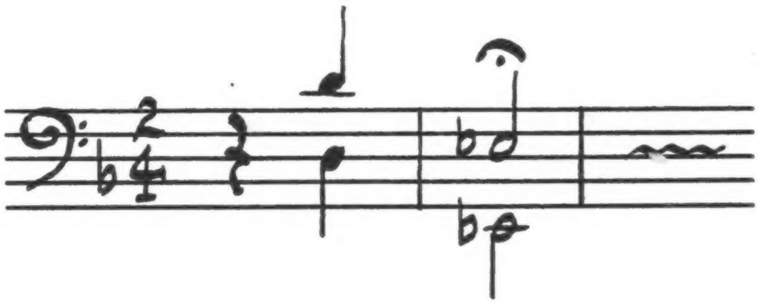
Excerpt No. 23

Till's response is not one of respect. He sneers and taunts with the RASCAL theme. After several repetitions of the sentence, and Till's taunts, he finally becomes frightened -- the same fright he felt once before.



Excerpt No. 24

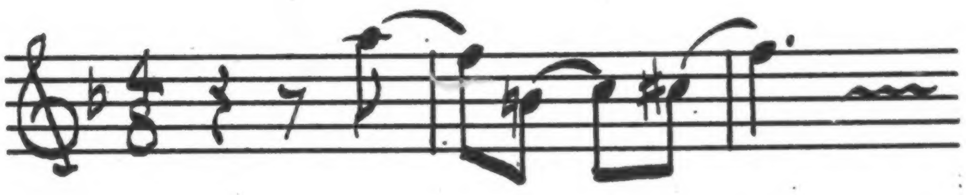
The sentence is carried out and the end is here.



Till's last gasps are heard in the high clarinet and flute. "The mortal part of Till is no more."

Excerpt No. 25

The epilogue begins with the opening first theme.



But if we feel remorse at Till's fate, we are soon reminded that it was, after all, only a fairy tale. Till Eulenspiegel's Merry Pranks closes with a raucous statement on the RASCAL theme.

Biographical Sketch

Composer: Richard Strauss

Dates: 1864-1949

Nationality: German

Family background: Father was a famous horn player.

Musical training: Began at age 4 -- he wrote two little piano pieces when he was 6. He began to study violin when he was 8, and from 1875-1880 he studied composition, writing some sizeable works during this time. He was also following the regular course of study at the gymnasium (the German counterpart to our high school). By the time he graduated in 1882, he had already heard his first symphony performed in concert by the Munich orchestra. Shortly later Strauss's teacher played his violin concerto with the same orchestra; by the time he was 20, his second symphony had been performed in America by the New York Philharmonic. In 1883-84, Hans von Bülow, one of the world's greatest conductors, took Strauss as his assistant conductor and pupil.

Friends and associates: Besides the important association with Bülow, Strauss was strongly influenced by Alexander Ritter, a poet and musician 30 years older than he. Ritter persuaded Strauss to drop his classical learnings and to develop the poetic and expressive qualities in music. Strauss's models had been Mozart, Schumann, and Brahms -- they now became Berlioz, Wagner, and Liszt.

Another important associate was Hugo von Hofmannsthal, who wrote the librettos for six of Strauss's operas. They were separated only by Hofmannsthal's death in 1929.

Strauss was married in 1894 to the woman who sang the leading part in his first opera (which opened in the spring of that year). She was with him throughout his life -- her death followed his by only a few months.

General remarks on life and works: Strauss's major works may be divided into three categories -- the operas, of which there are 15; orchestral works, which number over 40 including concertos; and the songs, of which there are many sets. He also wrote a few pieces for piano, some choral works and chamber music, and two ballet scores.

The most fruitful and creative period in Strauss's life was from about 1885 to 1918. The works written since that time have never become part of the standard repertory. His music has at some times received the strongest criticism, but the praise and adulation from other quarters was just as strong.

It is sufficient to say of Strauss's conducting ability that he would have been famous in that capacity if he had never composed at all. He was an especially fine interpreter of Mozart, but some felt that with his own works he concentrated too much on the bizarre effects. In appearance Strauss was tall and distinguished looking -- it has been said that he looked more like a business executive than a musician. He in fact did possess a keen business sense and was sometimes criticized for "commercializing" with his music or his talents.

In 1933 Strauss was appoinged president of the Reichsmusikkamer, a sort of regulatory agency for music, by the Nazi government. Disagreements caused him to resign in 1935. Although his relationship with the Nazi government was delicate (his son had married a Jewess), he remained at his Bavarian home during the war and continued to write music. He was officially exonerated of any collaboration with the Nazis by a special court in 1947.

Supplementary Listening Suggestions

Strauss
- Salome: Dance of the Seven Veils
- Also Sprach Zarathustra
- Der Rosenkavalier Waltz Movements
- Don Juan

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Slonimsky, Nicolas. "Strauss, Richard," Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958-65. Pp. 1584-88. Suppl.: p. 125.

Readings for Unit II

Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
The Nature of Program Music	124-28	97-99
Mussorgsky	245-53	183-84
Richard Strauss	400-86	326-31

Bernstein, An Introduction to Music	Second Edition
Nationalism in Music	346-48
Mussorgsky	352-56, 363-67
Richard Strauss	387-96

UNIT III

MORE ELEMENTS OF MUSIC

Introduction

Unit III begins with an introduction to the concepts of tonality and modality, followed by attention to form and style. Most time will necessarily be devoted to tonality and modality, since that involves much detail and may be confusing if covered too superficially. Programmed laboratory tapes, accompanied by worksheets, have been prepared for chords and progressions, chord inversions, intervals, and scales. For each of these except inversions there are two tapes labelled "A" and "B." The "A" tapes are of an explanatory nature, and the "B" tapes require the student to mark responses on accompanying worksheets. When the exercises on the "B" tape are not completed satisfactorily the student should listen to Tape A a second time, then try the "B" exercises again. Some will need only one listening, others may require many.

The classroom tape on musical style includes twelve excerpts, with stylistic considerations listed for each (for observation and/or discussion). The laboratory tape includes the same examples so that the outline could be presented to students for class use only, for laboratory use only, or for both.

The attention to form in this unit is only a bare introduction. A few familiar songs are listed as examples of some basic structures. Class examination of a songbook in order to determine the form of other songs is a worthwhile activity.

Time should also be taken in this unit to discuss dynamics in music, as well as some common terms of tempo, style, and dynamics.

Teacher's Outline

Major Emphases

1. Tonality

   a. TONALITY is the term which refers to the organization of music around one central tone, the tonic, and the gravitational pull to that central tone.

   b. Another, more common, term for tonality is KEY. When we say a piece of music is in the key of F, we mean that F is the central tone, the "home base" for that piece. F is the tonic note on which the scale begins and ends; and the triad built on F, the tonic triad, is the principal "rest" chord for the piece. (Demonstrate scale or improvised tune on piano. Use piano or autoharp to play chord progressions -- I-V-I, I-IV-V-I, I-II-VI-V-I, etc. -- to emphasize the tonality, or central tendency, of the key.)

2. The Octave and Its Divisions

   a. A string divided in half produces twice as many vibrations -- an OCTAVE higher. A string doubled in length produces half as many vibrations -- an OCTAVE lower. A = 440 vibrations per second. A is also, then, 220 vibrations per second and 880 vibrations per second.
   (Demonstrate octaves on piano and on string instrument, if possible.)

   b. In Western music, the octave is divided into 12 parts -- the chromatic scale. Other divisions of the octave produce an entirely different music.
   (Demonstrate by playing black keys of piano -- octave divided into five unequal parts.)
   Our musical instruments are constructed for our system. Instruments for various other systems, Oriental, for example, are constructed differently.

3. Scales: Major and Minor

   a. Major and minor scales employ seven of the 12 divisions of the octave (or notes of the chromatic scale). The definitive characteristic of a scale is determined by the particular seven tones (of the twelve) that it uses.

   b. Each of the 12 steps of the chromatic scale (from Italian scala, ladder) is a half-step, or semi-tone (demonstrate on piano). Two half-steps make a whole step. The major scale is made up of two whole steps, then a half step, three more whole steps, and another half step. In other words, the major scale has half steps only between the 3rd and 4th and the 7th and 8th degrees (transparency). This is its definitive characteristic.

   c. The minor scale, in its natural form, consists of half-steps between the 2nd and 3rd and the 5th and 6th degrees. (Demonstrate on piano and transparency.) This is its definitive characteristic.

4. Modes

   a. The term for the difference between major and minor is MODE. We refer to the major mode or minor mode.

   b. Compare the tonic triads of the keys of C major and C minor (transparency). Both triads are, of course, built on C, but the tonic triad for C major is the 1st, 3rd, and 5th degrees of the C major scale, while the C minor tonic triad is built on 1-3-5 of the C minor scale. The difference, then, is in the 3rd degree, the middle note of the triad.

c. Now compare the triads built on the other scale steps of C minor and C major. (Demonstrate on piano and write out with class help.)

  (1) Play I-IV-V-I in major, then in natural minor -- point out difference in gravitational pull due to the lowered 3rd degree on the V chord in minor.

  (2) Raise the 7th of the minor scale (3rd of V triad) -- now hear harmonic minor.

d. Play the natural minor scale, ascending and descending -- point out the lack of "drive to the top" in the ascending form. Then raise 6 and 7 -- now hear melodic minor.

e. Relationship of a major key to a minor key is either PARALLEL or RELATIVE.

  (1) Parallel modes have the same tonic -- C major and C minor, F major and F minor, etc.

  (2) Relative modes share the same key signature -- C major and A minor, F major and D minor, etc. The relative minor tonic is a minor 3rd below the major tonic note.

5. Intervals

a. An INTERVAL is simply the distance from one tone to another, or the relationship between two tones.

b. In determining the interval between two notes we count both extremes -- the interval from C to G, for example, is CDEFG (1,2,3,4,5), or a 5th. The interval from C to E is a 3rd, etc. (transparency).

c. Thus far we have counted the intervals in a scale only in an upward direction. C up to F, for example, is a 4th; but if we count from C down to F, the interval is a 5th (demonstrate).

d. We need more than the number to specify intervals exactly. For example, from C to E is a 3rd, but from C to Eb is also a 3rd. (Demonstrate.) We use the terms major and minor to specify the difference (major meaning greater, and minor lesser).

  (1) Major intervals may be determined by considering the major scale. C to D is a major 2nd, C to E is a major 3rd, C to A a major 6th, and C to B a major 7th. All of these major intervals -- the 2nd, 3rd, 6th, and 7th -- when inverted, become minor intervals. C down to D is a minor 7th, etc.

(2) The unison (same note), 4th, 5th, and octave (8th) are called PERFECT intervals. (This is so because the tonic note, from which the interval is counted, is in the scale of the same mode of the lower note if it were to be considered tonic. For example, C to F is a 4th -- F is the fourth tone of the C major scale. In considering C down to F, C is the 5th tone of the F major scale. This is not so for a 2nd inverted to a 7th, etc.) (Demonstrate).

(3) The intervals of a major scale then, in order, are M2, M3, P4, P5, M6, M7, and P8. A minor interval is lowered a half-step from a major interval. C to A is a M6. C to Ab is a m6, etc. (demonstrate).

Contents of the Classroom Tape
(with notable characteristics)
Style

Definition:

Style in music refers to the distinctive characteristics of a given piece or composer, or perhaps of a nationality or historical period. We must really define style in terms of the elements of music -- rhythm, melody, harmony, texture, and timbre. It is a composite of all of these elements, and one style may differ from another in any or all of them.

Taped Examples:

1. Kyrie from Missa Pange lingua, Josquin Des Prez (c. 1514)
    a. three-part vocal work, unaccompanied
    b. polyphonic in texture
    c. listen for the three imitative entries

2. Madrigal, "Chi'o T'ami," Monteverdi (1605)
    a. five-part vocal, unaccompanied, secular piece
    b. mixture of homophony and polyphony

3. Opening of Il ballo delle ingrate, Monteverdi (1608)
    a. Monteverdi changed style during lifetime -- this is stile moderno (modern style)
    b. instrumental introduction -- sinfonia
    c. solo voice in recitative style -- emphasis on text
    d. homophonic in texture
    e. stronger bass line in sinfonia

4. Chorus from Cantata No. 80 ("A Mighty Fortress"), J. S. Bach (1730)
    a. additional instruments in orchestra
    b. strong, driving rhythm
    c. importance of bass line
    d. polyphony in instrumental parts, and between instruments and voices
    e. voices in octaves

5. Presto (final movement) from Brandenburg Concerto No. 4, J. S. Bach (1721)
   a. instrumental music (first four on tape all vocal)
   b. weight and strength of rhythm
   c. importance of melody and bass line
   d. polyphonic in texture -- listen to imitative entries
   e. fifth entry is recorder, the standard flute of Bach's time

6. Finale from Symphony No. 101, Haydn (1794)
   a. stylistic contrast great between this and Baroque
   b. Classical simplicity -- in melody, harmony, rhythm
   c. texture is homophonic

7. Finale from Symphony No. 5, Tchaikowsky (1888)
   a. Romantic Era -- dramatic, emotional in character
   b. texture still homophonic
   c. minor mode, harmony and timbre give rich, thick sound

8. Gershwin, "How Long Has This Been Going On?" Ella Fitzgerald
   a. personal vocal style -- vibrato and rhythmic emphases in melody, certain freedoms with melody
   b. accompaniment -- listen for particular rhythm and harmony
   c. emphasis on music rather than lyrics

9. Same as No. 8, sung by Eydie Gorme
   a. emphasis here is on lyrics
   b. "little girl" approach
   c. contrasts between speech rhythm and musical rhythm throughout the song

10. Gershwin, "Summertime," played by the Les Brown Band
    a. solo treatment of melody
    b. accompanying rhythm, harmony, and "filler" parts

11. Same as No. 10 played by Miles Davis, orchestra conducted by Gil Evans
    a. melodic treatment -- freedom and improvisation
    b. accompaniment figures
    c. basic difference in rhythmic pulse between this and Les Brown -- this version is in four

12. Same as Nos. 10 and 11 played by Stan Getz Quartet
    a. melodic treatment -- improvisation
    b. accompaniment figures
    c. relaxed feeling of smaller ensemble compared to larger bands

Examples of Form for Singing and Examination

1. AB -- Yankee Doodle (and/or Dixie)
2. ABA -- Alouette
3. AAB -- Oh! Susanna (or AABB if chorus is repeated)
4. ABB -- Finlandia
5. AABA -- Old MacDonald
6. ABAB -- Darling Clementine

Readings for Unit III: More Elements of Music

Bernstein, An Introduction to Music, pp. 63-71.
Copland, What to Listen For in Music, pp. 113-46; paperback, pp. 75-83.
Machlis, The Enjoyment of Music, Reg. Ed., pp. 66-78;
Shorter Ed., pp. 59-70.

Chords and Progressions
Tape B

1. _____ V - I
_____ IV - I
_____ IV - V
_____ V - IV

2. _____ V - I
_____ IV - I
_____ IV - V
_____ V - IV

3. _____ I - II^6 - V - I
_____ I - V - IV - I
_____ I - V - II^6 - I
_____ I - IV - I - V

4. _____ I - V^7 - I
_____ I - IV - V^7
_____ IV - V^7 - I
_____ IV - I - V^7

5. _____ V - I
_____ IV - I
_____ IV - V
_____ V - IV

6. _____ I - V - IV - I
_____ I - V - II^6 - I
_____ I - IV - V - I
_____ I - IV - I - V

7. _____ I - II^6 - V - I
_____ I - IV - V - I
_____ II^6 - I$^6_4$ - V - VI
_____ III^6 - IV - V - I

8. _____ V - I
_____ IV - I
_____ IV - V
_____ V - IV

9. _____ IV - I - V^7
_____ I - V^7 - I
_____ V^7 - I - IV
_____ IV - V^7 - I

10. _____ I - V - I
_____ I - IV - V
_____ IV - V - I
_____ IV - I - V

11. _____ I - V - I
_____ I - IV - V
_____ IV - V - I
_____ IV - I - V

12. _____ I - V - I
_____ I - IV - V
_____ IV - V - I
_____ IV - I - V

Intervals
Tape B

Section I

1. _____ minor third
_____ major third
_____ minor second
_____ major sixth

2. _____ minor sixth
_____ major seventh
_____ minor third
_____ major second

3. _____ major seventh
_____ major second
_____ minor sixth
_____ minor third

4. _____ minor seventh
_____ minor sixth
_____ minor third
_____ minor second

5. _____ major second
_____ major third
_____ major sixth
_____ major seventh

6. _____ major second
_____ minor third
_____ major third
_____ minor second

7. _____ major third
_____ major sixth
_____ major seventh
_____ minor sixth

8. _____ major seventh
_____ major second
_____ minor third
_____ minor sixth

9. _____ major seventh
_____ minor sixth
_____ minor second
_____ minor seventh

10. _____ minor third
_____ major sixth
_____ major third
_____ minor sixth

11. _____ major seventh
_____ major sixth
_____ major third
_____ minor sixth

12. _____ minor seventh
_____ major second
_____ major seventh
_____ minor second

13. _____ minor seventh
_____ major second
_____ minor third
_____ major seventh

14. _____ major third
_____ minor third
_____ major second
_____ minor sixth

15. _____ minor sixth
_____ minor third
_____ major seventh
_____ major sixth

16. _____ major second
_____ minor seventh
_____ minor second
_____ minor third

Intervals
Tape B

Section II

1. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

2. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

3. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

4. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

5. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

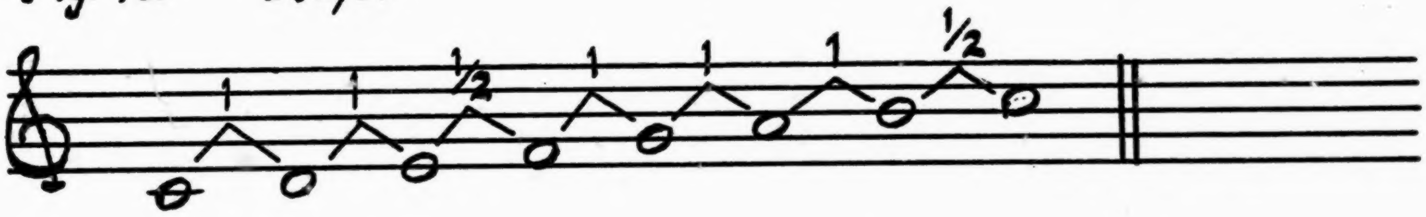
6. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

7. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

8. _____ perfect fourth
_____ perfect fifth
_____ perfect octave

Scales -- to Accompany the Laboratory Tape

Fig. 1a Major



1b Major

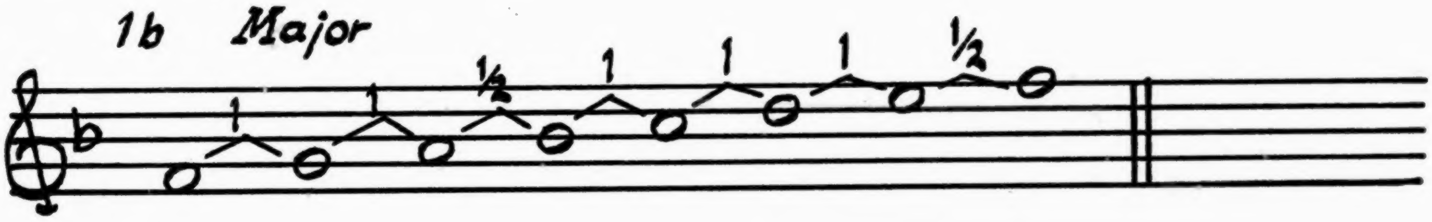


Fig. 2 Natural minor

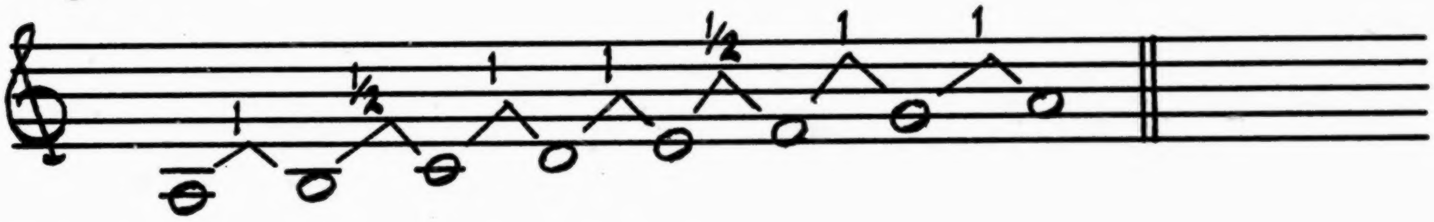


Fig. 3 Harmonic minor

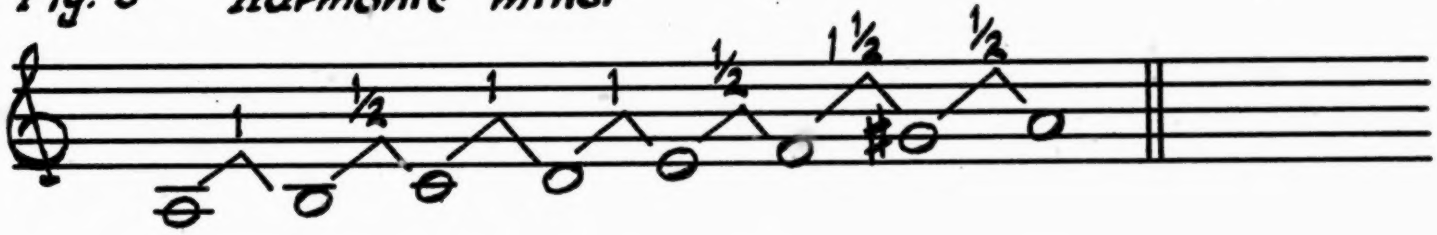
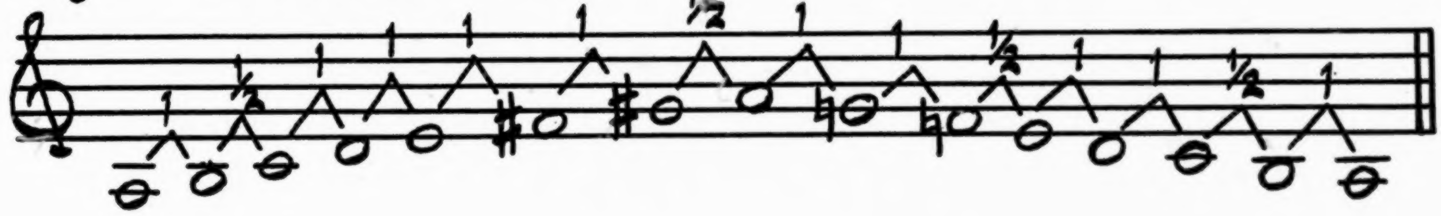
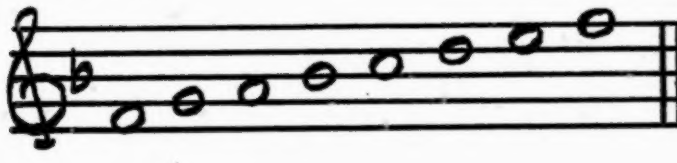


Fig. 4 Melodic minor

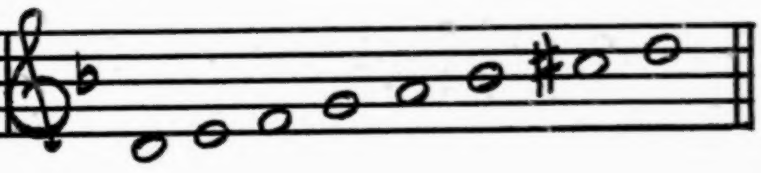

1
½
1
1
1
1
½
1
1
½
1
1
½
1

Relative Scales -- to Accompany the Laboratory Tape

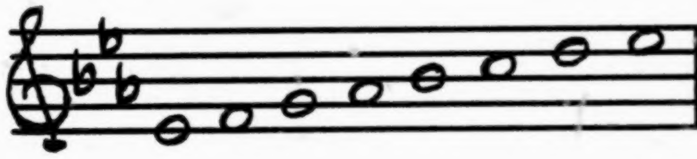
F Major



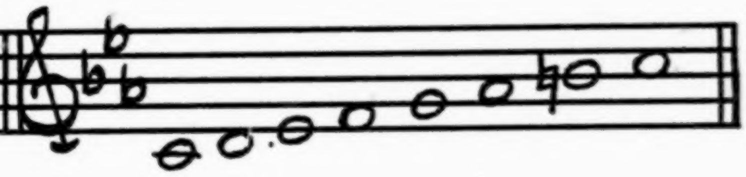
D minor



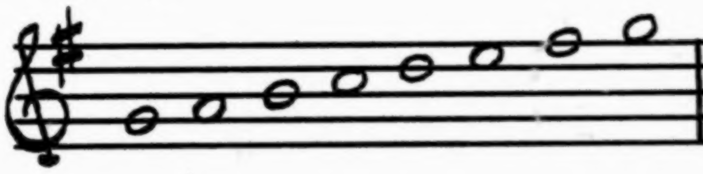
E♭ Major



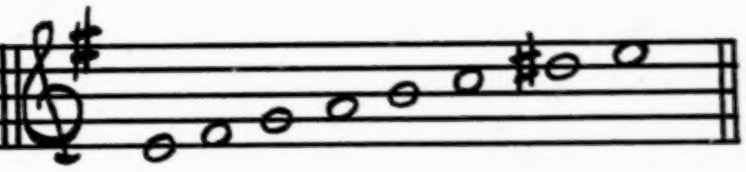
C minor



G Major

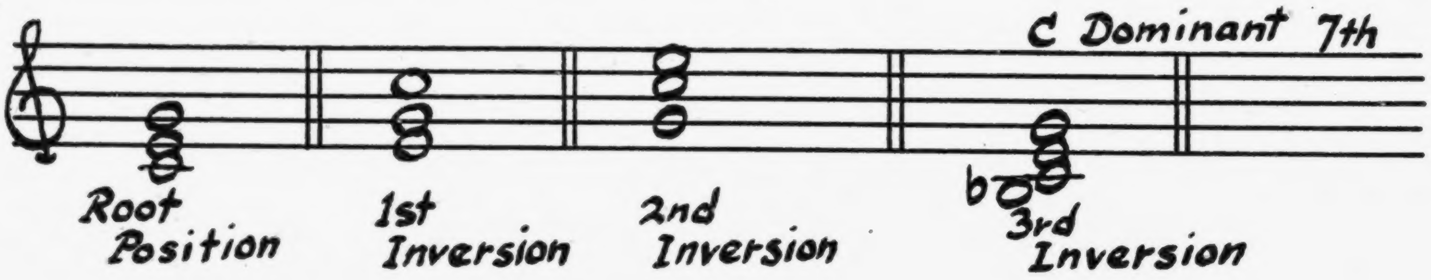


E minor

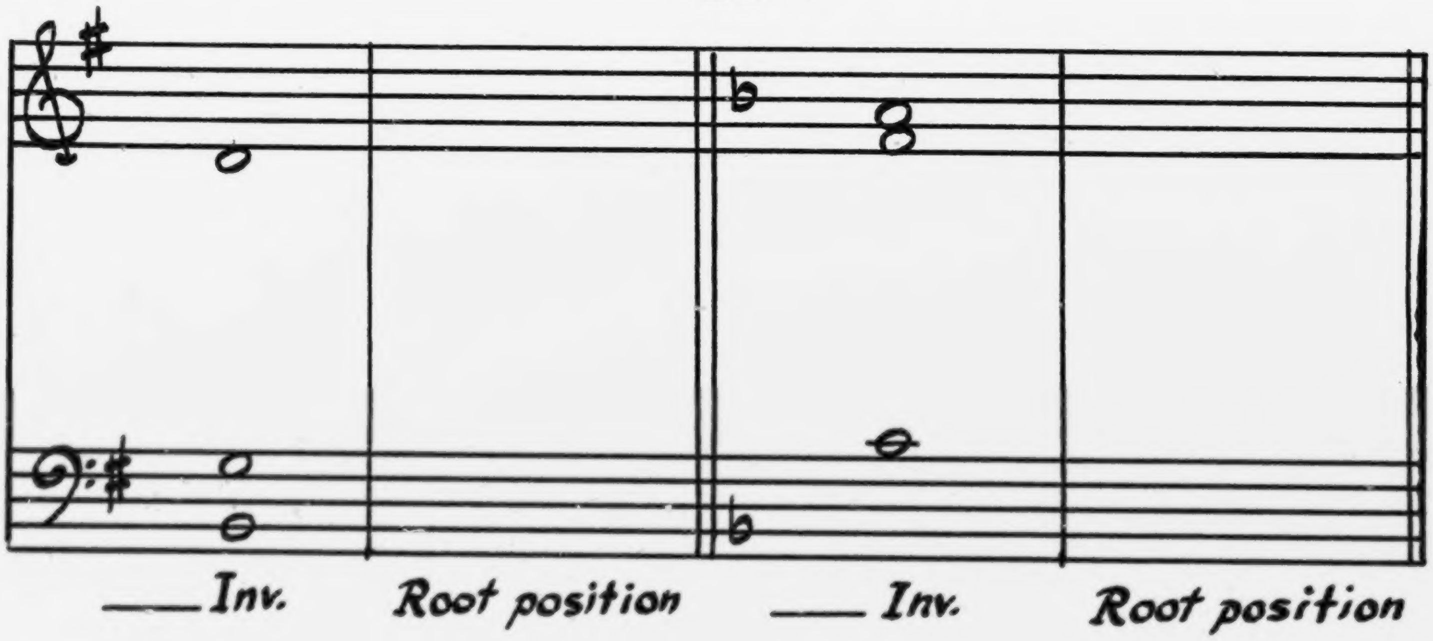


Chord Inversions -- to Accompany the Laboratory Tape

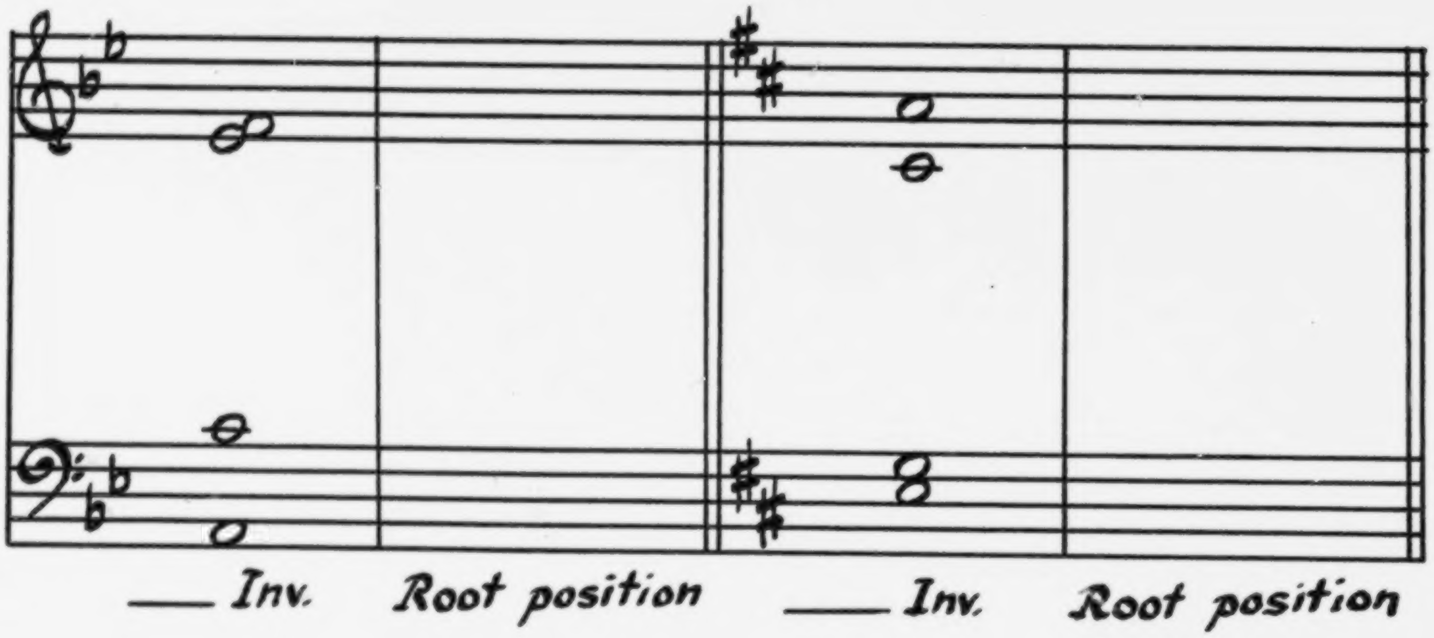
Inversions : C Major Tonic Triad


C Dominant 7th
Root Position
1st Inversion
2nd Inversion
3rd Inversion

Ex. 1 Ex. 2

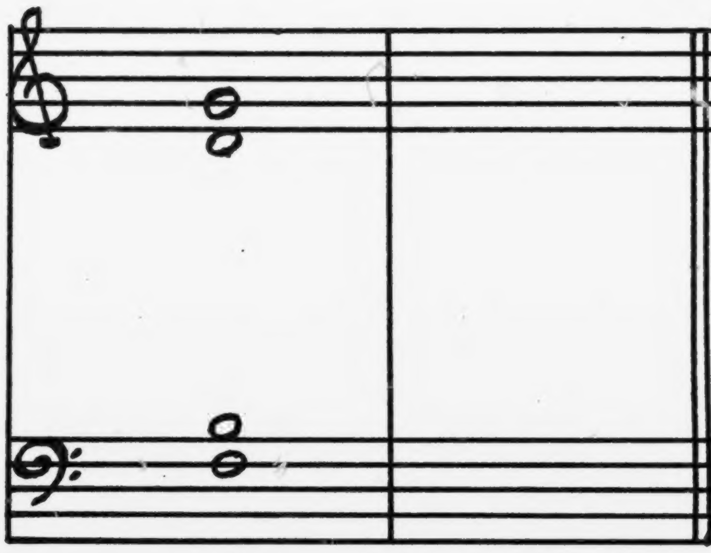

___ Inv.
Root position
___ Inv.
Root position

Ex. 3 Ex. 4

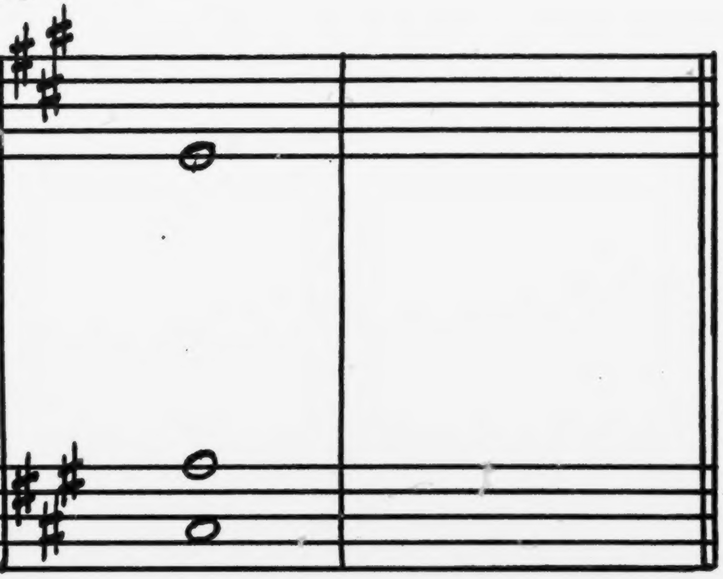

___ Inv.
Root position
___ Inv.
Root position

Chord Inversions, continued

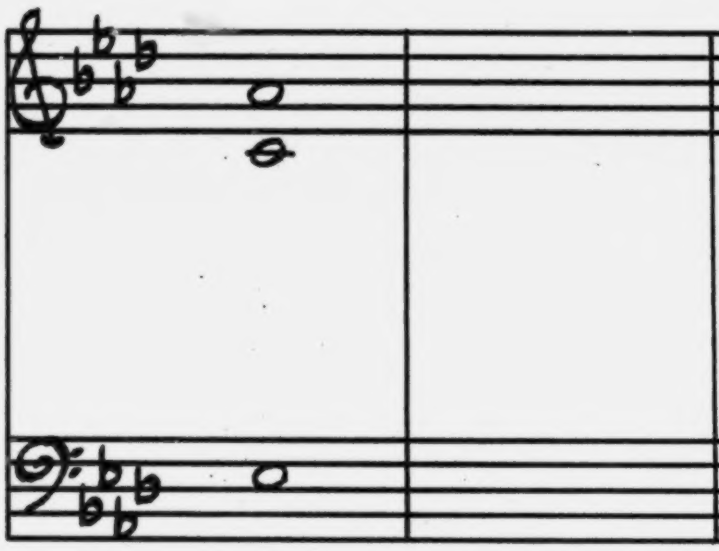
Ex. 5


____ Inv.
Root position

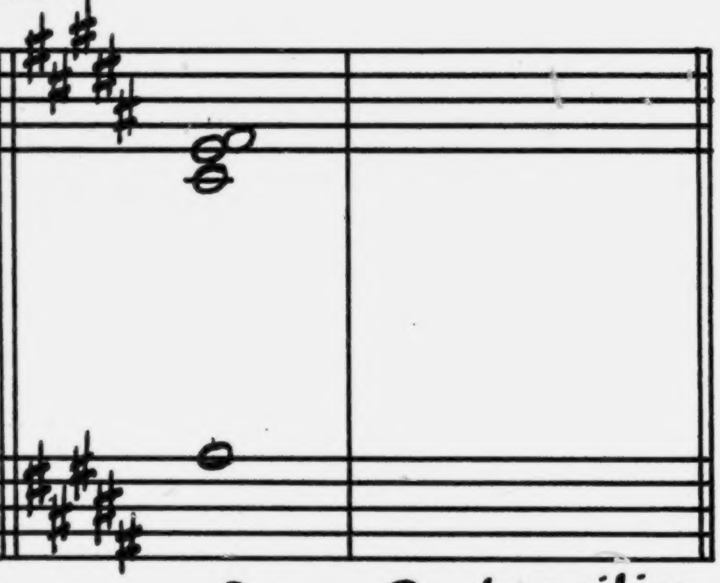
Ex. 6


____ Inv.
Root position

Ex. 7


____ Inv.
Root position

Ex. 8


____ Inv.
Root position

Chords and Progressions -- to Accompany the Laboratory Tape

Fig. A

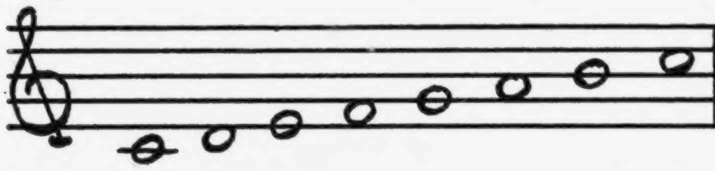


Fig. B

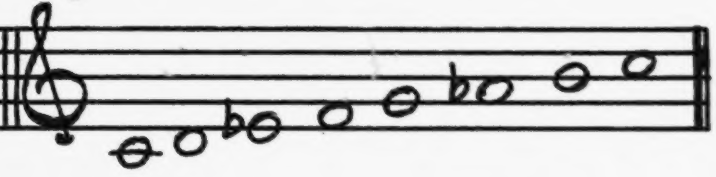


Fig. C

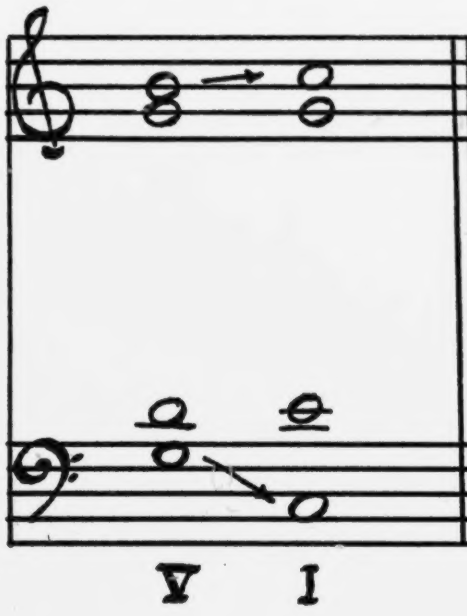


Fig. D

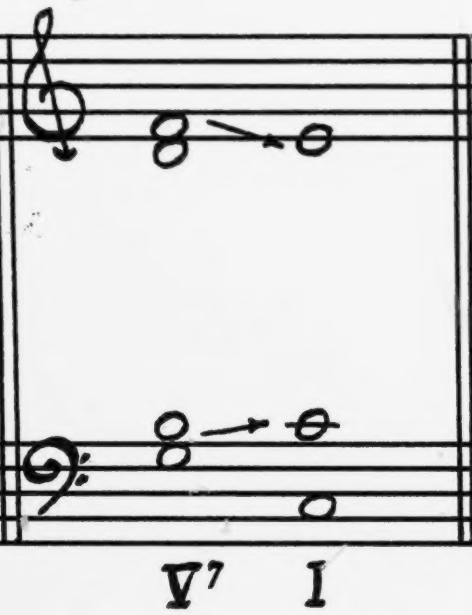


Fig. E

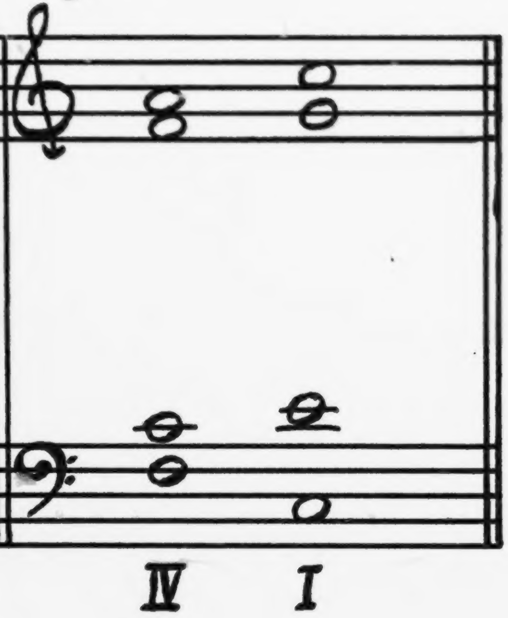


Fig. F

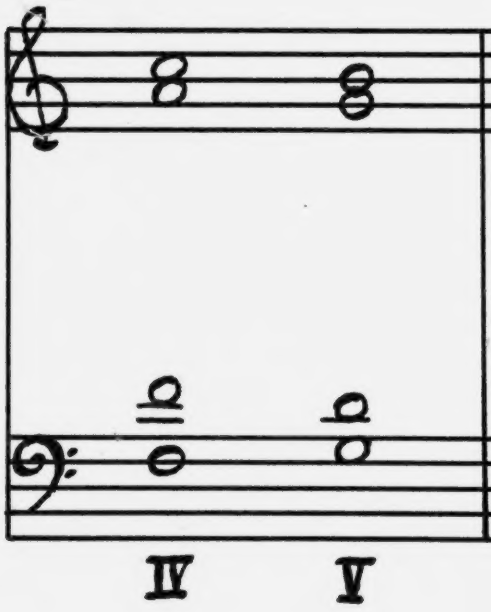
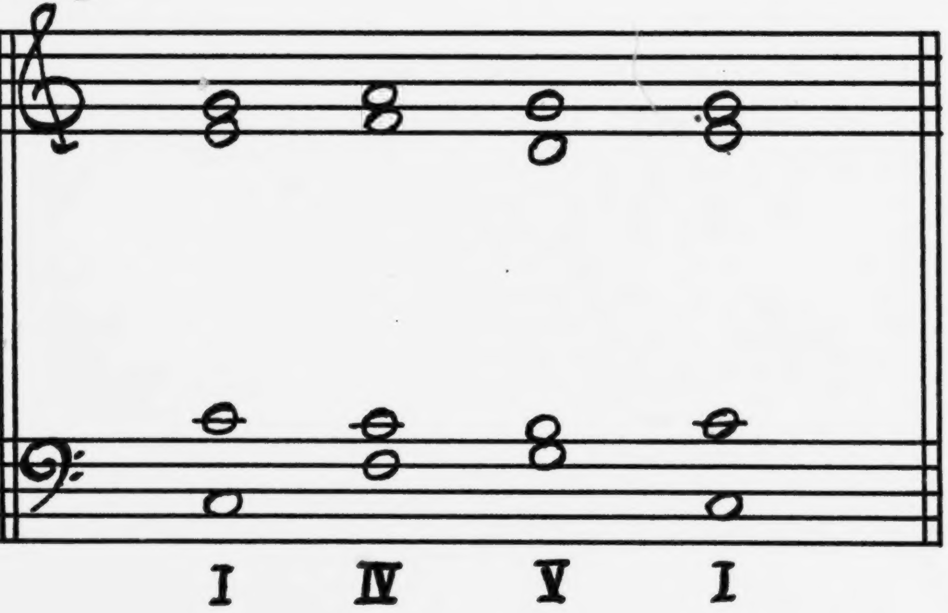


Fig. G



Chords and Progressions, continued

Fig. H

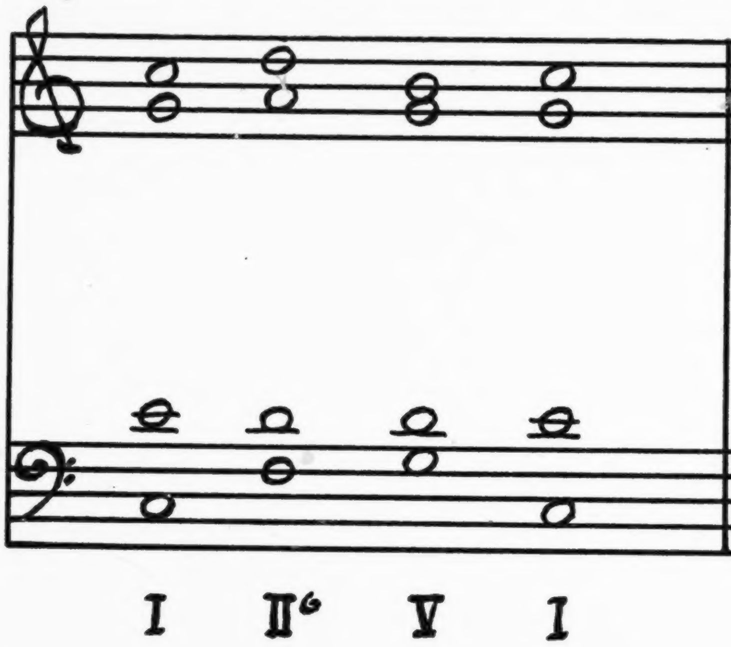
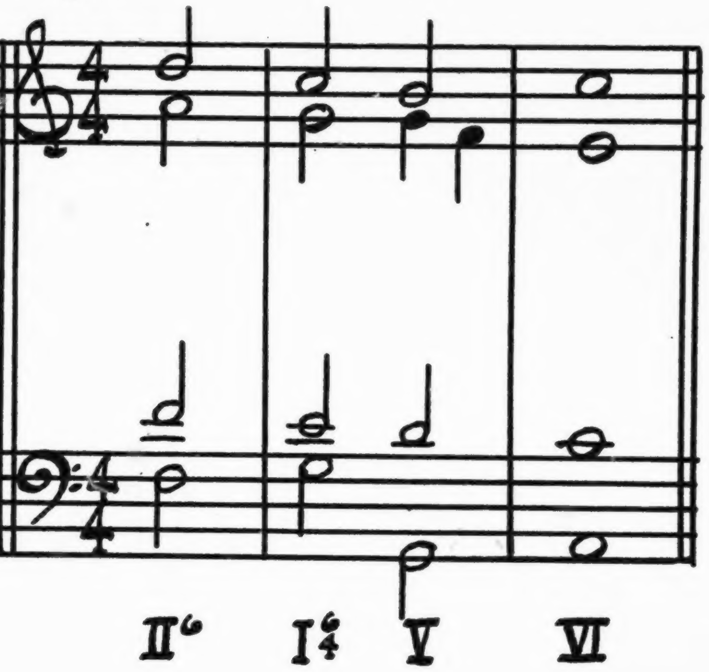
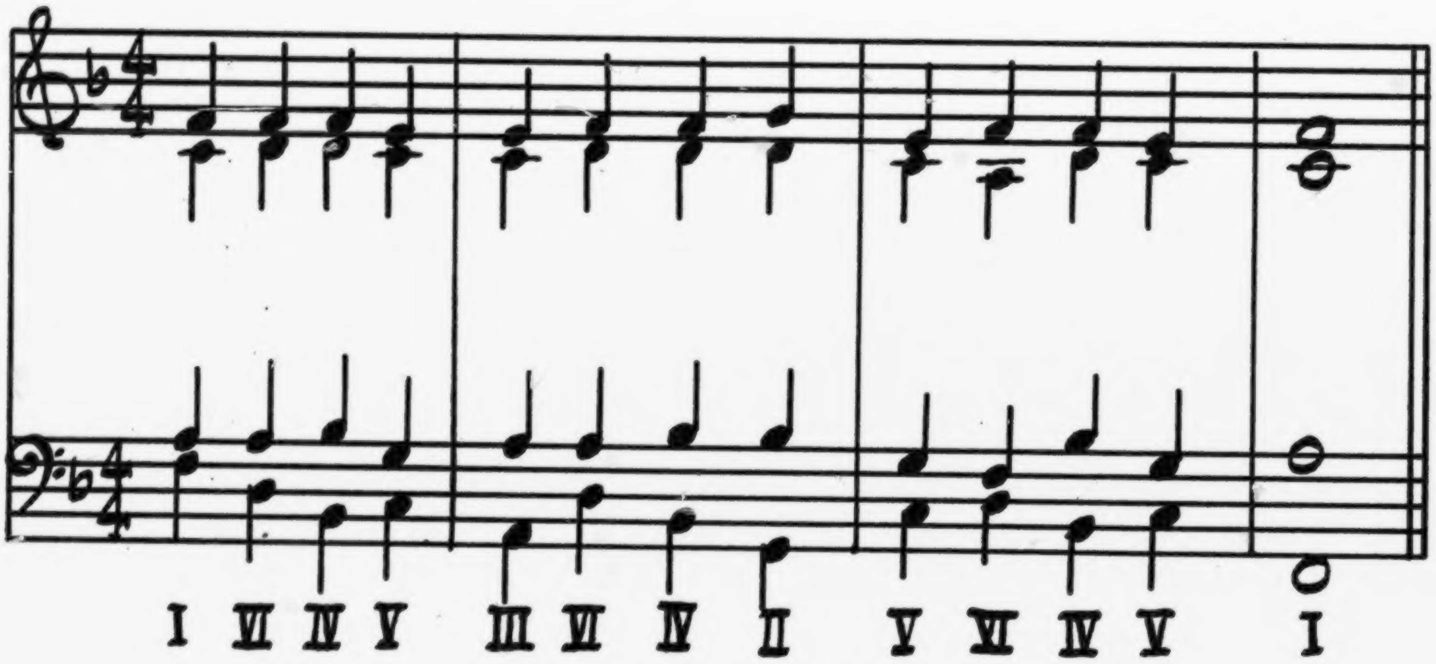


Fig. I




I VI IV V
III VI IV II
V VI IV V
I

Intervals -- to Accompany the Laboratory Tape

Fig. I

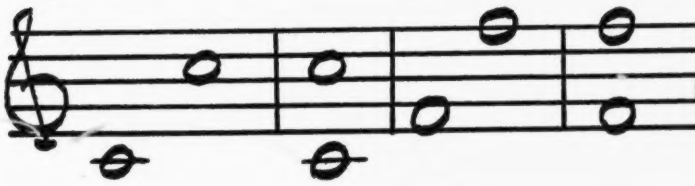


Fig. II

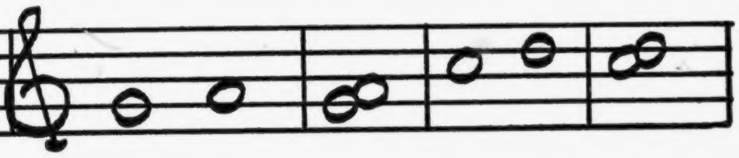


Fig. III

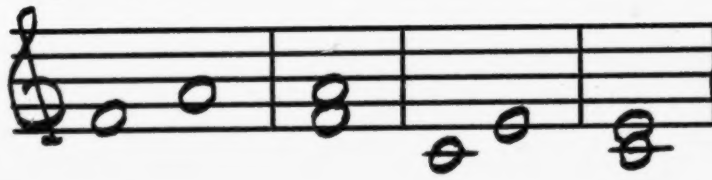


Fig. IV

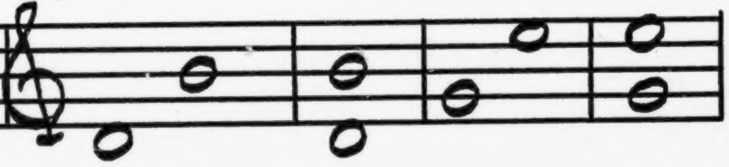


Fig. V

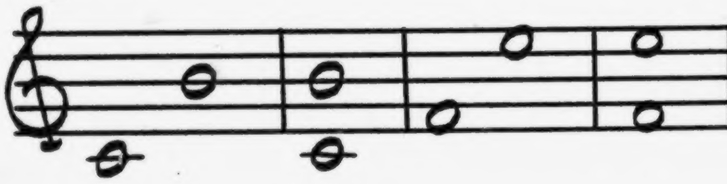
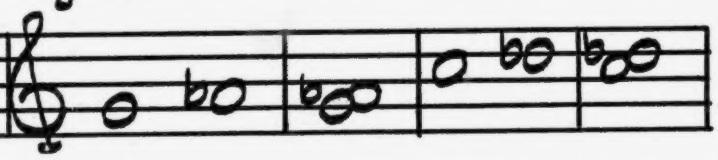


Fig. VI



Intervals, continued

Fig. VII

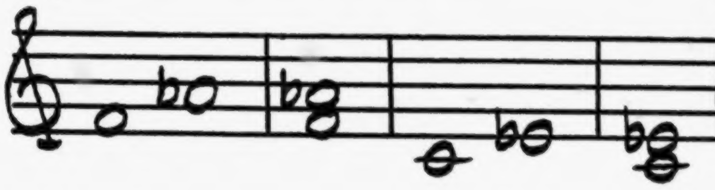


Fig. VIII

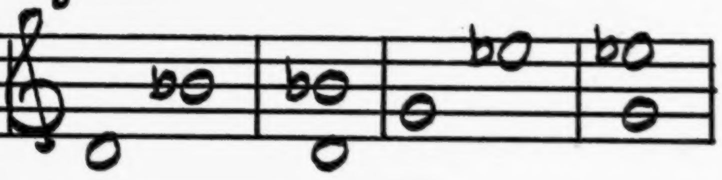


Fig. IX

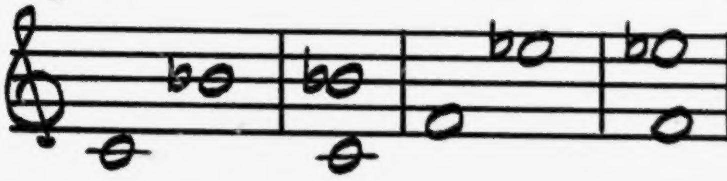


Fig. X

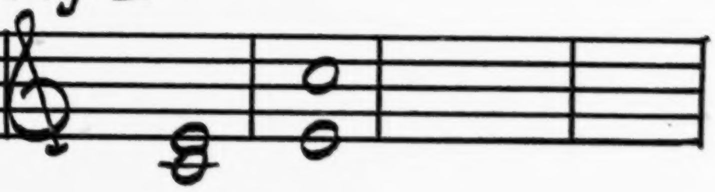


Fig. XI

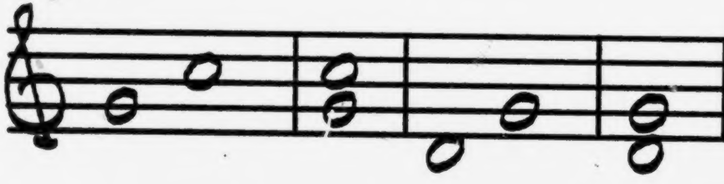
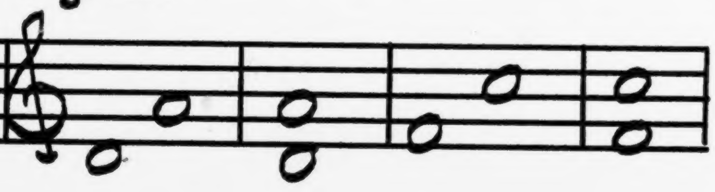


Fig. XII



UNIT IV

SONATA-MOVEMENT DESIGN: THE CLASSICAL SONATA AND SYMPHONY

Introduction

Three first movements are outlined for detailed examination in this unit, those of the Mozart Sonata for Violin and Piano, K.296, the Haydn Symphony No. 104 in D (the "London"), and the Beethoven Symphony No. 3 in Eb Major (the "Eroica"). If time allows each piece should be played in its entirety at least once for the class. If not, the listening should be assigned for the laboratory. Time will not allow for detailed study of more than one movement of each piece, but other movements should not be ignored, and at least a part of one class session should be devoted to an explanation and discussion of the sonata cycle of movements. This unit will concentrate on sonata-movement form (synonymous with sonata-allegro form, sonata form, or first-movement form). The examples progress from simple to complex. As the form becomes more complex, students should be reminded that these are not hard, fast rules for composition.

Guide to the Materials

Sonata for Violin and Piano, K.296, 1st Movement (Mozart)

1. A brief introduction to sonata-movement form should precede the study of the Mozart piece. However, such details as the transition section and closing theme group would best be left unmentioned at this point. A general explanation of exposition-development-recapitulation will suffice.

2. The classroom (and laboratory) tape begins with examples of Mozart's style and is somewhat detailed. Some teachers may wish to begin with Example No. 7 on the tape. The only comments on the classroom tape are those in the excerpts of entire sections, such as first theme area, development, etc.

3. The laboratory tape is accompanied by a listening guide. The comments on that tape are literally those on the guide sheet. This sheet will also serve as the teacher's guide to the piece.

Sonata-Movement Form

Exposition		Development	Recapitulation	
1st theme	2nd theme	Develops thematic material from exposition harmonically, perhaps also rhythmically and/or melodically.	Return of 1st theme	2nd theme

An Introduction and/or Coda often provide a beginning and end to the form, particularly in later examples.

In the exposition, a transition, the final part of the first theme area, modulates to the new key of the second theme. Also, a closing theme area ends the exposition by establishing the key of the second theme.

Contents of the Classroom Tape
Mozart, Sonata for Violin and Piano, K.296, 1st Movement

1. Thematic outline of first two measures
2. Measures 1 -- 4
3. Measures 3 -- 4
4. Harmony of measure 3 (piano)
5. Measure 4, slowly (piano)
6. Harmony of measure 4, without syncopation and non-chord tones (piano)
7. Measures 1 -- 8
8. First theme, continued, measures 9 -- 14
9. Harmony of measures 15 -- 21 (piano)
10. Measures 15 -- 21
11. Beginning of transition section (still in tonic key)
12. Modulatory chord sequence of transition (C-G-V^7 of G-G)
13. Modulatory section of transition
14. Harmony, in rhythm, of final section of transition (V-I, etc., in G) (piano)
15. Final section of transition
16. Entire first theme area, including transition (with comments)
17. Second theme (two themes, in harmonic polyphony)
18. Closing section of second theme area (in dominant)
19. Entire second theme area, including closing section
20. Beginning transition section as heard in exposition
21. Transition material as used in development
22. Chord sequence of "harmonic development"
23. Harmonic development section
24. Preparation for recapitulation
25. Entire development section, with comments
26. Preparation for, and beginning of, 2nd theme as heard in the exposition
27. Same as 26, as heard in the recapitulation
28. Entire recapitulation section, with comments

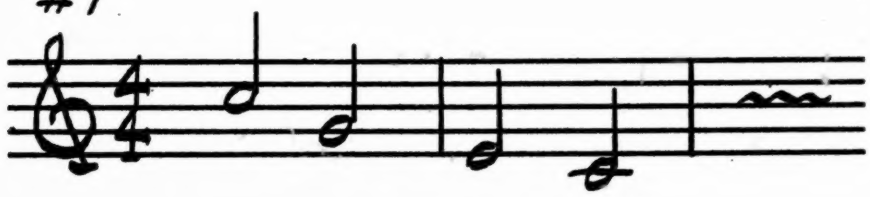
Listening Guide

Sonata in C Major for Violin and Piano, K.296
Mozart

The first section of this sonata movement is called the exposition -- it "exposes" the themes and the general style of the entire movement. There are several parts to an exposition section, usually distinguished by melodic themes or keys. The opening is the first theme area. A first theme area contains the main theme, and it is in the tonic key, in this case, C major.

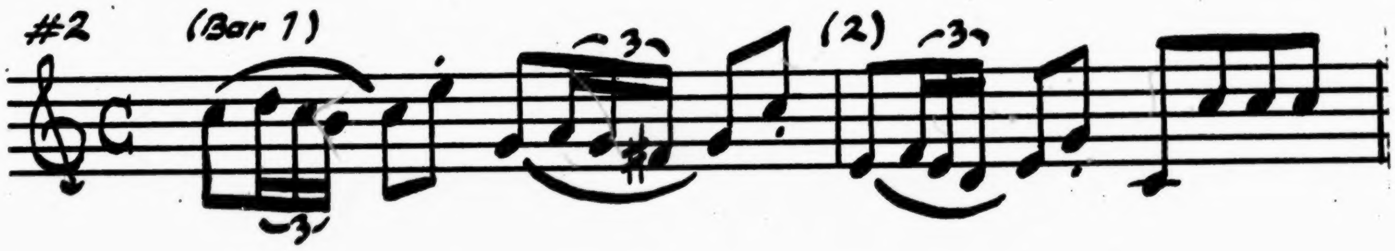
In the beginning our examination of this first theme area, let us make a few general comments about the musical elements. First of all, the meter is straight, uncomplicated 4/4 with a strong secondary accent on the 3rd beat -- this is emphasized in the first two measures. In listening to those opening measures we can also discover something basic about the melodic structure, which is simply a descending C major tonic triad. Stripped of its garnishings, the opening sounds like this:

#1



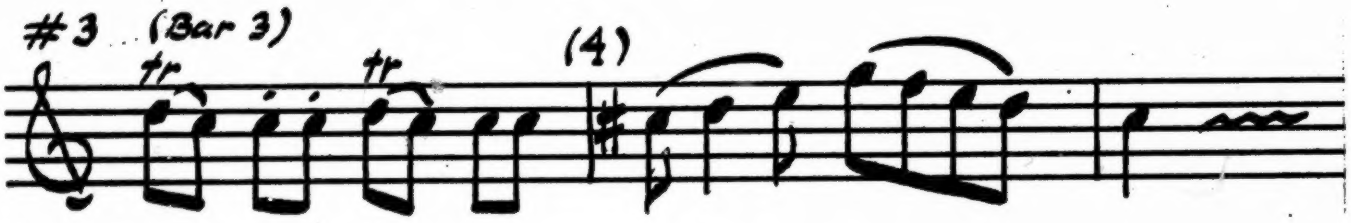
Rhythm and melody are our prime considerations in the first two measures. There is no harmony until the 3rd bar. Now listen for the simple strength of this opening statement as it is played by the violin and piano together:

#2



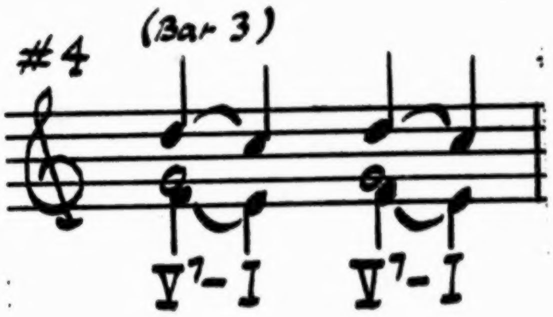
The opening two measures were followed by two measures of contrast. There is contrast in the dynamics, for example, which are softer here compared to the strength of the opening. And, of course, the timbre is different due to the absence of the violin. There is also a contrast in the sort of "cleverness" displayed by the trill, as opposed to the more stately effect of the triplet 16th notes. Listen to measures 3 and 4 again.

#3



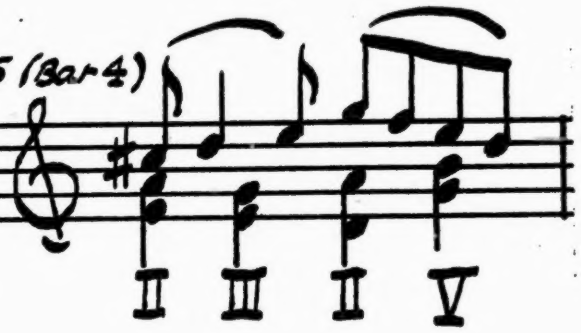
You may also have noticed another contrast between measures 1 and 2 and 3 and 4 -- that of harmony. Measure 3 is simply dominant to tonic, dominant to tonic, or V^7 - I, V^7 - I. You should notice that the dominant 7th chord is not complete -- the usually important 3rd, the note which leans most strongly toward the tonic, is not present. However, in this particular passage Mozart was probably striving for a light, open effect, and the B natural might have thickened the sound too much. This is the harmony of measure 3:

#4



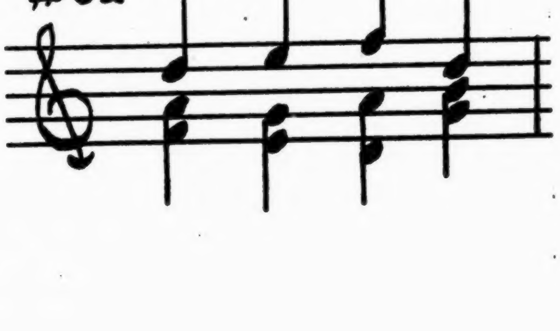
The harmony of measure 4 is interesting because of its use of accented non-chords. Listen to the C sharp on the first beat, for example. The chord there is really the II, or super-tonic chord in the key of C -- it is D-F-A. The C sharp is a non-chord tone, but it is especially interesting to the listener because of the first-beat accent that is naturally placed on it, and because of the way it leans into the D. On the 3rd beat of this same measure the chord is again D-F-A, but notice that the melody note on top is a G, another accented non-chord tone, which resolves into the F. The same occurs on the 4th beat -- the chord is the dominant of V chord, G-B-D. In the top line the note which falls on the beat is E. I will play measure 4 slowly, exaggerating the accented non-chord tones.

#5



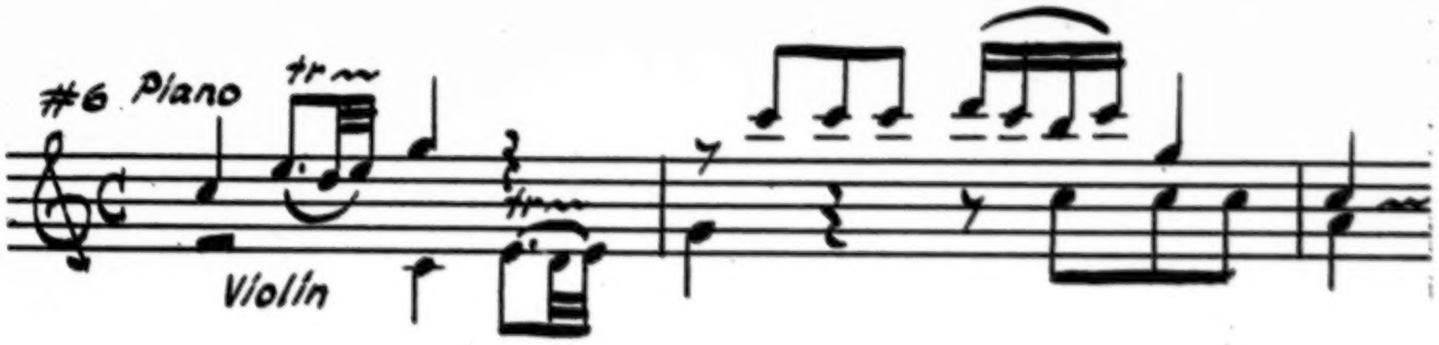
Now listen to measure 4 played with the same harmony but without the non-chord tone and without the syncopation on the first and second beats.

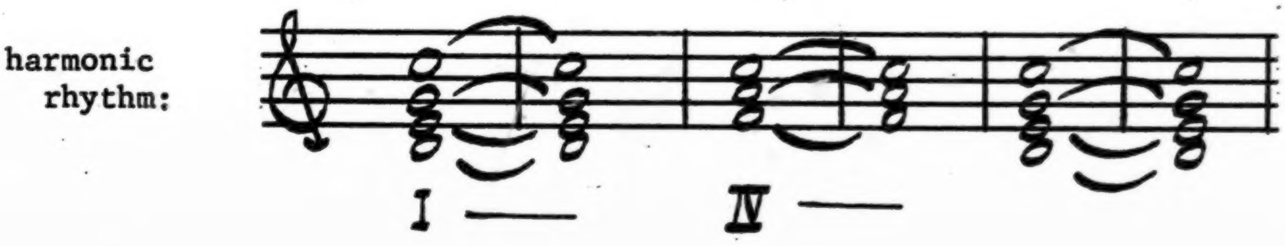
#5a



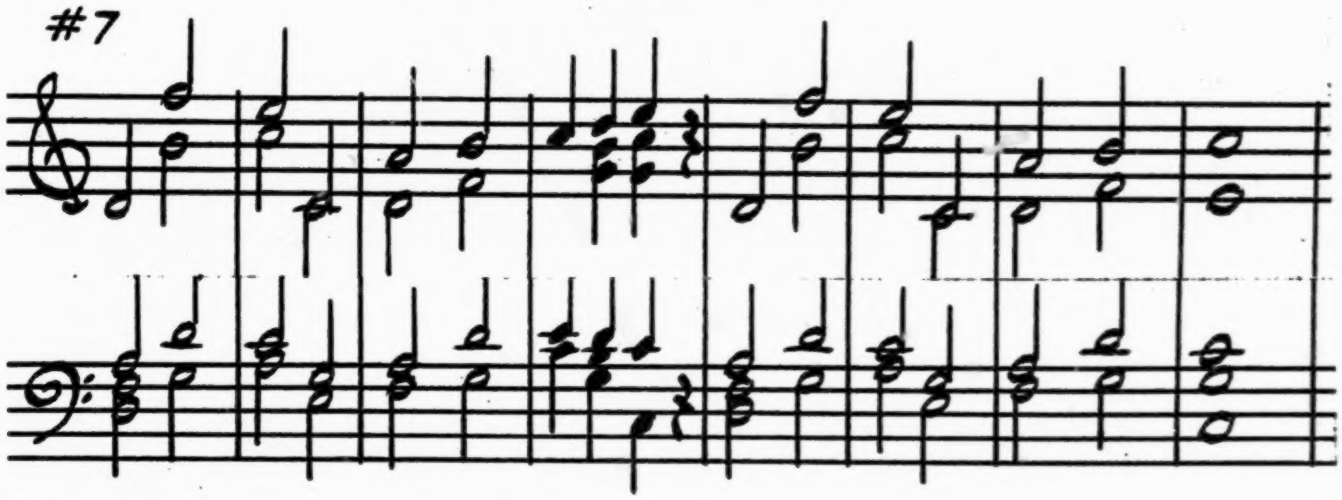
I think you'll agree that much of the interest is lost. Now listen to the first eight measures of the movement and concentrate on these style characteristics. Also, listen for the harmonic rhythm: two measures of tonic, then two measures of what is basically dominant, and both repeated, so that we have I - V - I - V - (I).

Now, in the next six measures listen for two features. Notice the way the violin answers or "echoes" the piano, and listen for the harmonic rhythm -- two measures of tonic, then two measures of sub-dominant or IV chord, then two more measures of tonic.





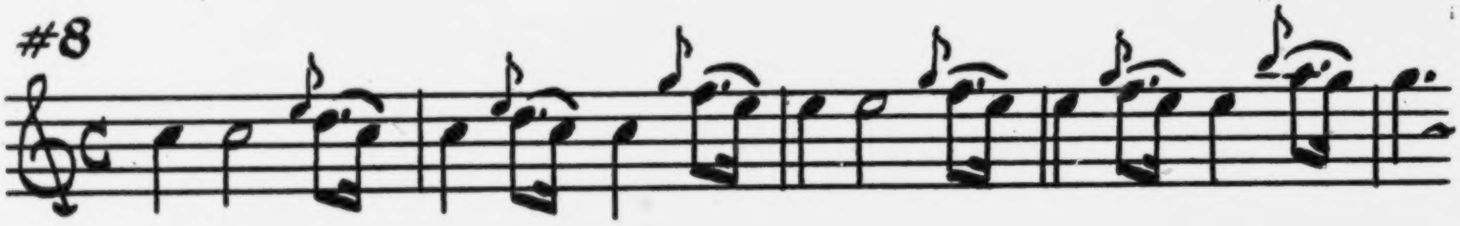
In the next seven measures you will hear the harmonic rhythm accelerate. Notice the increased "busyness" in the music. Listen to the bare harmony first. To concentrate on the harmony in the actual music, listen to the violin and to the left hand of the piano.



That which we have heard so far constitutes the main part of the first theme area. The next part has a special function. It is called the transition, although it is actually part of the first theme area. The transition has a modulatory function -- it must modulate to the new key.

Some transitions are very short -- others may be longer than the main part of the first theme area itself. The transition of this piece is fairly long -- it makes up exactly half of the entire first theme area. Also, some transitions continue with the melodic material of the first theme while others do not. This one begins with a new melody which, like the opening of the piece, begins by emphasizing the C major tonic triad. It centers on C for two measures, then on E for two measures, and goes to G in the 5th measure. Listen to it.

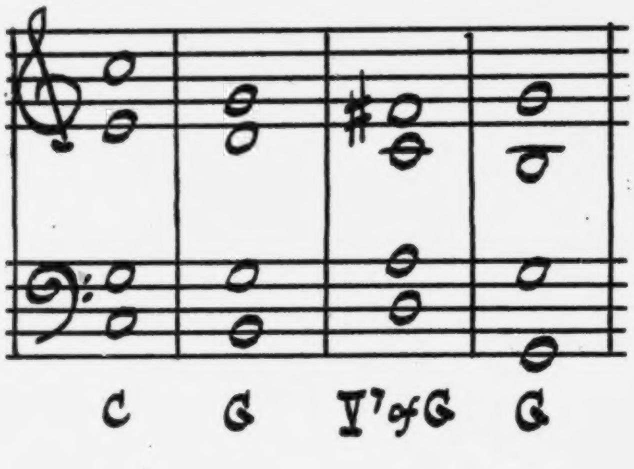
#8



The second theme area will be in the dominant key -- that is, the dominant note of the key of C major will itself become the tonic. We are, then, progressing toward the key of G major. In order for the transition section to modulate to G, it must soon begin to emphasize the dominant of G -- the active chord which leads to G.

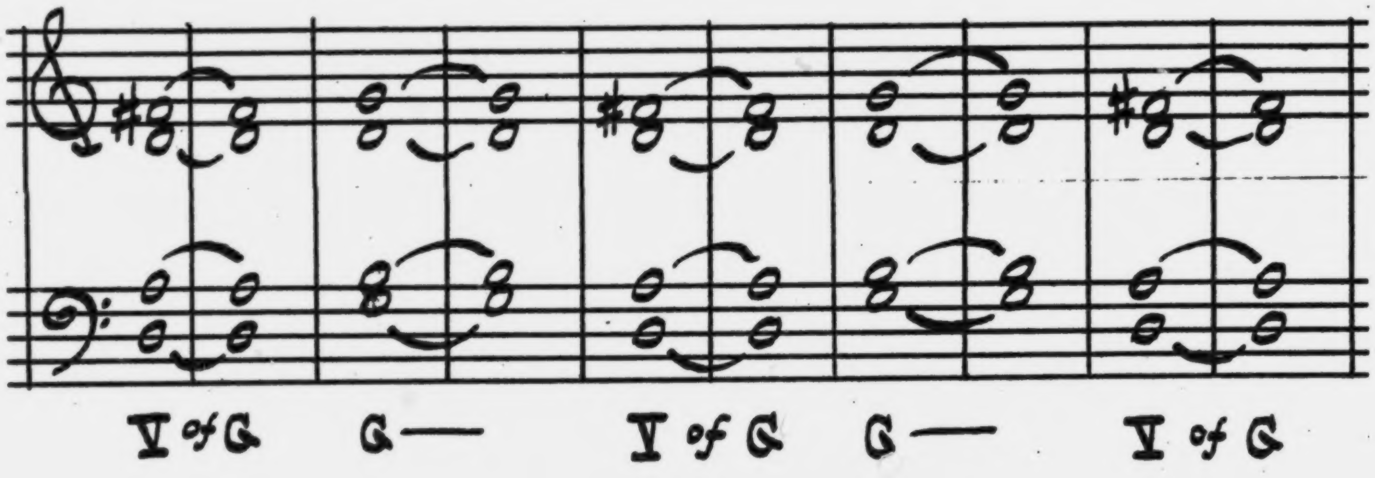
Let's take a minute out to examine this. Look at Example 9. We are in the key of C major and are moving to G major. Mozart will do this by progressing from a C major chord to its dominant, G, then to the dominant of G, a D major dominant 7th chord, then back to G. Listen first to the chord progression, then to the actual music.

#9



Of course it takes a little time for our ears to accept the new tonality, so the composer continues to stress the dominant chord of the new key. The transition section of this piece is 21 measures long. Of the last 10, the harmonic rhythm is:

#10

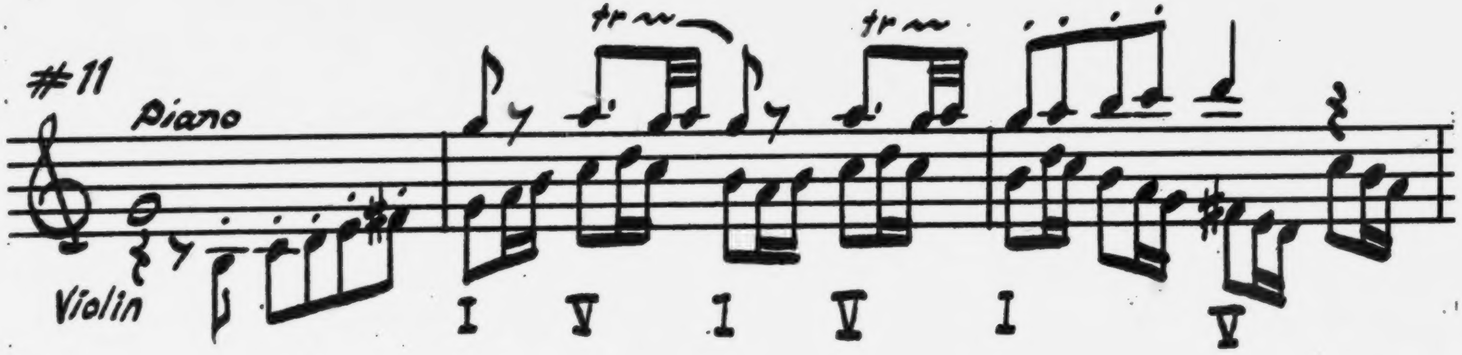


The transition section ends on the dominant note of the key of G major, preparing us for the 2nd theme area in that key.

Now listen to the entire first theme.

The second theme area of the exposition of a sonata-movement form is not always made up of a new melody or theme, but it usually is. Its most important feature is its key relationship to the first theme area. In a movement in a major key, such as this one, the second theme is usually in the dominant key. This second theme area actually has two new themes occurring simultaneously, in a sort of harmonic polyphony. Notice that the first measure is a pick-up bar; the two themes actually begin in the second measure. Also notice as you listen to the second theme area that the instruments "trade" themes halfway through. The theme which is first in the violin will be in the piano in the second eight measures, and vice versa. In looking at the harmonic symbols in Example 11, remember that G is now I, or tonic.

#11



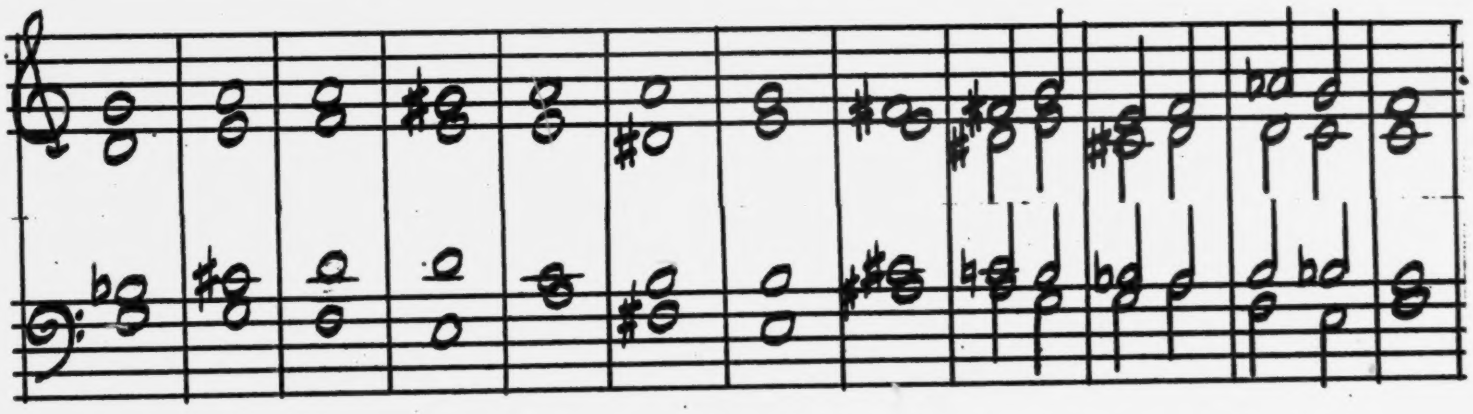
Just as the first theme area included a transition section, the second theme area includes a closing section which, as its label implies, closes the exposition of the movement. The exposition ends in the dominant key, in this case G major, and the entire exposition is repeated.

The exposition of a sonata-movement form is followed by a development section in which one or several of the themes is carried into new keys or transformed in some way. The development section of this movement begins with the transition theme from the exposition. It is in the dominant key, G major. However, if you remember, the transition section originally had the function of taking us to a different key. Now, in the development section, Mozart changes that theme so that we stay in the key of G. Listen to the beginning of the transition theme from the exposition -- this begins in C major and reaches G major.

Now listen to the transition theme as Mozart uses it in the development section. This time it begins in G major and actually closes on a G minor chord.

The development now heightens interest by moving through a pattern of chords which upsets our sense of security in the tonality that has been so carefully established. Listen to the bare harmonic progression first; then, as you listen to the music try to combine the three parts into one harmony -- the left hand bass of the piano, the right hand broken chords, and the violin melody.

#12



The end of the development section has a special function as did the transition section in the exposition. We must be "prepared" harmonically for the next section of the movement, which is called the recapitulation. It is a return of the exposition -- and it will be in the original tonic key, C major. Mozart prepared us for the tonic key through a series of scale passages. Listen.

Now listen to the entire development section. Remember it begins with the transition theme in the dominant key, then sort of loses the key, then prepares for the recapitulation section.

The recapitulation section begins exactly as the movement began. Some parts of the first theme area are slightly expanded, but the key remains C major. The important thing to note is that the first part of the transition section, the part that first took us toward the dominant key in the exposition and which was later used in the development section, is omitted altogether here. However, the last part of the transition, which was not used in the development, is restated here. But this time it is in the tonic key, because in the recapitulation the 2nd theme will be in the tonic key. Listen again to the end of the transition and beginning of the second theme as you heard them in the exposition.

Now listen to the same music as it sounds in the tonic key in the recapitulation.

And, of course, the closing section from the exposition is also moved to the tonic key in the recapitulation to end the movement. Now, listen to the entire recapitulation -- remember that it begins, remains, and ends in the tonic key of C major.

Biographical Sketch

Composer: Wolfgang Amadeus Mozart

Dates: 1756-1791

Nationality: Austrian

Family background: Mozart was born in Salzburg, Austria. His father, Leopold, was a noted musician, a violinist and composer. Leopold Mozart wrote a treatise on violin-playing which was the standard method for nearly a century and which is now an important reference for 18th-century performance practice.

Musical training: Mozart's early training was at the hand of his father. He showed a remarkable inclination and talent for music at the age of three, when he began to pick out tunes and chords on the harpsichord and demonstrated an excellent musical memory. By age five he was composing little pieces, and by the time he was ten he had written his first three symphonies. As a performer, he was a virtuoso on the harpsichord at age six, and soon became accomplished on the violin and organ as well. His father arranged concert tours for him and for his sister, who was also a prodigy; the young Mozart spent over half of the time between his sixth and fifteenth birthdays travelling and performing in France, England, Holland, and Italy, as well as the major cities in Germany and Austria.

Friends and associates: Mozart's only good friend of musical note was Haydn. The two met in 1781 and were bound by mutual admiration and respect. Each of them learned much from the other, as is evidenced by their music.

General remarks on life and works: In his youth Mozart was the idol of every court and city in which he performed. But his adulthood was not so happy. His father, who tried so desperately, could not arrange any sort of permanent appointment for him. The last ten years of his life were spent in Vienna and, for the most part, in misery. His health became poor and his finances worse, yet out of these ten years came most of the music which has immortalized his name.

Mozart is the only composer in history to have successfully produced music of every type; he wrote operas, church music, sonatas, symphonies, concertos, chamber music -- the categories themselves are too numerous to name. In all, his 35 years produced over 600 works, which were first compiled and catalogued by Köchel in 1862. All Mozart works, and only Mozart works, bear "K" numbers (indicating their numbers in the Köchel catalogue). More recent research has been done on the catalogue, but the "K" numbers are universally accepted.

Mozart rarely wrote other than absolute music -- seldom in his works is there to be found any trace of descriptive or program music, nor did he employ folk tunes. Also, his music does not reflect any specific circumstances or events in his life. The music of his last few years does possess a more sombre and sometimes more melancholy character than earlier works -- this may be due to the cumulative effect of troubled years, or it may simply be a mark of maturity.

Composing was easy for Mozart -- the ideas are said to have come to him so fast that the chore was in writing them down. He was truly one of the world's most remarkable geniuses in any field.

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Guide to the Materials
Haydn, Symphony No. 104 in D ("London"), 1st Movement

1. The introduction to this Haydn movement has a certain form within itself. The opening material is stated in D minor (parallel minor to the key of the piece), then in its relative major, F, then again in the original key of D minor, ending on the dominant chord. These three statements of the same introductory material constitute the first three examples on the classroom tape.

2. Taped examples numbers 4 through 16 on the tape are from the main body of the movement, as indicated on the outline.

3. The coda might receive some special attention (example numbers 17 and 18) since this is the first sonata-movement form studied which includes a coda (and an introduction).

4. The laboratory tape of this movement consists of the movement played straight through, with comments super-imposed over the left channel. The comments simply provide a guide to the form. There is no listening guide to accompany this tape. Students should try to follow scores if they are available.

Teacher's Outline
Haydn, Symphony No. 104 in D ("London"), 1st Movement

1. Introduction, key of C (parallel) minor (Tape 1), then F, its relative major (Tape 2), then D minor again (Tape 3).

2. Exposition
   a. First theme area
      (1) 1st theme proper in its four phrases, 1st and 3rd same, 2nd and 4th contrasting (Tape 4)
      (2) Continuation of 1st theme (Tape 5)
      (3) Transition to dominant key (play bass line on piano) (Tape 6).
   b. Second theme area
      (1) Exactly same theme as 1st, in dominant key (Tape 7)
      (2) Closing theme area, cadencing in dominant key (Tape 8)

3. Development
   a. Begin with measures 3 -- 4 in B (relative) minor (Tape 9)
   b. Thematic development -- polyphonic (answering) treatment (Tape 10)
   c. To key of E major, then immediately to C# minor (B minor became B major chord, which acted as V of E)
   d. Thematic development -- violin carries 1st theme inverted (Tape 11)

   e. More harmonic development -- E major, E minor, back to E major, then to A major, which acts as dominant of D and preparation for recapitulation (Tape 12)

4. Recapitulation
   a. 1st theme in tonic, second sentence in winds (Tape 13)
   b. Transition omitted -- short connecting section replacing it uses material again from measures 3 -- 4 of 1st theme, and 1st and 2nd measures in a sort of false entry (Tape 14)
   c. 2nd theme in tonic (Tape 15)
   d. Closing section, also in tonic (Tape 16)

5. Coda
   a. 1st part based on measures 3 and 4 again (Tape 17)
   b. 2nd part cadencing to end (Tape 18)

Biographical Sketch

Composer: Franz Joseph Haydn

Dates: 1732-1809

Nationality: Austrian

Family background: Haydn's parents were peasants who instilled in him a love of hard work and religion. He was the second of twelve children. His younger brother, Michael, was also a musician -- an organist and composer.

Musical training: In early childhood Haydn demonstrated a beautiful voice and keen musical ear. A distant relative by the name of Johann Mathias Franck persuaded Haydn's parents to let the boy come to live and study with him -- Joseph was six years old at the time. His "cousin" was stern with him, and Haydn learned fast and well. Two years later he became a choirboy at St. Stephen's Cathedral in Vienna where he remained until age 17 (when he was dismissed for clipping a schoolmate's pigtail). He had by then learned violin and keyboard as part of his schooling, but he knew little of systematic compositional techniques. He learned this by diligent study of the works and writings of other composers, particularly C. P. E. Bach and Johann Joseph Fux. Formal lessons in composition came from Nicola Porpora, an Italian singer and composer who exchanged the instruction for Haydn's accompanying and performance of menial household tasks.

Friends and associates: Haydn enjoyed congenial relations with several patrons and publishers. Of his patrons, the most important was the Esterhazy family, for whom Haydn served as musical director for thirty years, and with whom he was associated for nearly fifty. He knew Mozart in Vienna and although the two were not close friends, they did maintain the highest respect and admiration for each other.

He also knew Beethoven, having given him instruction for nearly two years. Another important associate was the impresario Salomon, who persuaded Haydn to journey to London and who commissioned the twelve "London" symphonies.

General remarks on life and works: Haydn's life, in comparison to Mozart's, was a long and happy one. His relationships with his employers were excellent; his working conditions and freedom of musical expression in the employ of the Esterhazy court are considered the ideal example of the patronage system. The two trips he made to London in the 1790's greatly increased both his fame and his fortune. Testimony to his great popularity is the fact that as soon as his death was known in 1809, funeral services were held for him in all the principal cities of Europe.

Haydn is sometimes referred to as the "father of the symphony." It should be made clear that no one composer "invented" the symphonic form. Symphonies were written by composers before Haydn, but his 104 such works were extremely important in establishing the form and design that we now associate with a symphony.

Besides the symphonies, Haydn is important as a composer of string quartets -- he wrote 83 of them. The total list of his works includes about 700 instrumental pieces alone. He was also a prolific composer of church music and is credited with 23 operas and four oratorios, as well as numerous smaller pieces for duets, trios, and quartets.

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Guide to the Materials
Beethoven, Symphony No. 3 in Eb Major, 1st Movement

1. The contrast of melodic style between Beethoven and Mozart and Haydn should be pointed out; that is, the shorter motifs from which Beethoven works out his material as compared to the larger melodies of Mozart and Haydn. Also the chordal nature of the themes of this movement should be compared to the more scalic melodies of Mozart or Haydn.

2. For most pieces it is preferable to begin study by playing the entire work or movement. However, with a long movement such as this it seems better to first introduce students to the themes of the exposition section, then to play the entire movement, then to resume study.

3. The classroom tape consists of 36 excerpts from the movement, as indicated on the outline.

4. The laboratory tape is like that of the Haydn in that it plays through the movement without breaks, but with comments on the form superimposed over the music in the left channel.

5. After completing the study of this movement, the entire symphony should be played for the class. Unit V begins with a study of the 4th movement.

Teacher's Outline
Beethoven, Symphony No. 3 in Eb Major, 1st Movement

Example Number *	
1	I. Introduction (two Eb chords)
	II. Exposition
	A. First theme area
	1. Principal theme
2	a. Part 1
3	b. Part 2
4	2. Transition (1st theme, part 1 , material)
	B. Second theme area in Bb major
5	1. Part 1 (begins in V of Bb)
6	2. Part 2 (harmonic changes back to Eb)
7	3. Part 3 (Bb)

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* Classroom Tape Example Number

Example Number	
	4. Closing theme
8	a. Part 1 (Bb)
9	b. Part 2
10	c. Part 3 (cadencing in Bb, moving into development)
	III. Development
	A. Thematic and harmonic development
11	1. 2nd theme, part 1
12	2. 1st theme, part 1
13	3. 1st theme, part 1, with 2nd theme, part 2 material
14	4. 2nd theme, part 1
15	5. 2nd theme, part 1, rhythm, melody altered, with counter melody and imitative entries, then chords from 1st theme, part 2
16	6. New theme
17	7. 1st theme, part 1 (C major, then C minor -- Eb)
18	8. New development theme again (Eb major)
	B. Preparation for recapitulation
19	1. 1st theme, part 1 (imitative entries)
20	2. Sustained dominant (of Eb) and false entry in horn
	IV. Recapitulation
	A. First theme area
21	1. Part 1
22	2. Part 2
23	3. Transition section (retains Eb tonality, 1st theme, part 1 material)
	B. Second theme area
24	1. Part 1, in tonic (begin in V as in exposition)
25	2. Part 2, transposed up 4th from exposition
26	3. Part 3, also transposed by 4th from exposition
	4. Closing theme
27	a. Part 1 (in tonic)
28	b. Part 2
29	c. Part 3 (cadencing in Eb)
	V. Coda (developmental characteristics)
30	A. Based on 1st theme, part 1
31	1. With first new counter theme
32	2. Return of new development theme
33	3. First new counter theme again
34	4. Second new counter theme
35	5. Material from 2nd theme, part 1
36	B. Cadencing in Eb

Biographical Sketch

Composer: Ludwig van Beethoven

Dates: 1770-1827

Nationality: German, of Flemish descent

Family background: Both his father and grandfather served as singers in the court chapel (a group of court musicians, both vocal and instrumental) at Bonn. His father and his grandmother were rather dissolute inebriates, but his mother, daughter of a court cook, was a steadfast, gentle and affectionate woman to whom Ludwig became greatly devoted.

Musical training: He was taught first by his father, a stern master who wished to exhibit him for profit. He studied piano, organ, violin, and viola with teachers of no particular distinction. At age 11, he composed his first three piano sonatas. When he was 14, he was appointed assistant organist of the court theatre orchestra at Bonn. Because of his father he stopped going to school at 11, and as a result was never able to express himself clearly and correctly, nor to perform any but the most elementary sums in arithmetic.

In 1781 Ludwig became a pupil of Christian Neefe, musical director of a theatrical company, and an inspirational and thorough teacher. Ludwig became Neefe's assistant a year later. By the time he was 19, Ludwig was legal head of the family; his father had been dismissed from his choir position and half of his pension was paid to Ludwig to enable him to care for his two younger brothers.

Friends and associates: He early formed lasting friendships with fine people such as Count Waldstein, Dr. Wegeler, and Franz Ries (his violin teacher), the first of a numerous company of such people who came into Beethoven's life as benefactors, friends, colleagues, and spectators. The Breuning family remained close friends from his youth, when Beethoven entered their home as a teacher, until the day of his death. He formed a lasting friendship with the well-known composer Aloys Förster.

General remarks on life and works: Most of Beethoven's life was spent in Vienna where he studied for a short time under Haydn. The relationship didn't prosper; Beethoven considered Haydn lackadaisical, and Haydn nicknamed Beethoven, an earnest young man in a hurry, "the great Mogul."

Although an excellent improvisor on the piano, Beethoven did not compose with ease nor with nearly the rapidity of Mozart, for example. His elaborate sketchbooks show the care with which he worked out and revised the themes for his compositions.

As was frequently the case with musicians of that time, money was a perpetual concern, and Beethoven didn't enjoy haggling. His principal resources were piano playing, teaching, composition, dedications, and public concerts.

Beethoven was small, awkward, and (due to an early attack of smallpox) ugly. Nevertheless, he was on intimate terms with many of the young ladies of the well-to-do homes which he frequented. His proposals of marriage were all rejected for some reason or another, and he remained a bachelor.

During 1798 and 1799 he became aware of a weakening of his hearing; the last 10 years of his life were spent in almost total deafness.

Although he completed about 600 compositions, he is best known for his nine symphonies, his piano sonatas, and his numerous chamber works.

Beethoven was a transitional composer whose music broke the bounds of Classical tradition and ushered in a new style in musical composition, which came to be known as Romanticism.

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Supplementary Listening Guide
Unit IV

Mozart
- Symphony No. 40 in G Minor, K.330
- Symphony No. 41 in C, K.551
- Symphony No. 35 in D Major, K.385
- Piano Sonata No. 11 in A Major, K.331
- Quartet in G, K.387
- Divertimento in D Major, K.334
- Divertimento in Eb Major, K.226
- Divertimento in Bb Major, K.227

Haydn
- Symphony No. 92 in G Major ("Oxford")
- Symphony No. 94 in G Major ("Surprise")
- Symphony No. 95 in C Minor
- Symphony No. 100 in G Major ("Military")
- String Quartet in Eb Major, Opus 64, No. 6
- String Quartet in D Major, Opus 76, No. 5
- String Quartet in C, Opus 76, No. 3 ("Emperor")

Cherubini
- Symphony in D

Readings for Unit IV and Unit V

Machlis, The Enjoyment of Music	Reg. Ed.	Shorter Ed.
Symphony and Concerto, the Nature of Absolute Music	168-71; 193-95	127-33
The Cycle of Movements in the Sonata and Symphony	270-81	199-206
Eighteenth-Century Classicism	285-99	209-17
* Haydn, "Surprise" Symphony Analysis	299-304; 304-08	218-22; 222-24
* Mozart, Symphony No. 40 Analysis	308-15; 320-23	228-31; 231-35
* Beethoven, Fifth Symphony Analysis	328-35; 335-39	236-43; 243-48

Bernstein, An Introduction to Music	2nd Ed.
Sonata-movement Form	140-43
Classicism	133-37
* Haydn, "Surprise"Symphony Analysis	137-43; 143-46
* Mozart, Symphony No. 40 Analysis	153-58; 163-66
* Beethoven, Fifth Symphony Analysis	174-85; 190-95

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* For review

UNIT V

THE VARIATION FORM IN THE ROMANTIC ERA

Introduction

In beginning this unit and in connection with the study of the finale of the Beethoven Third Symphony, the comparison of Classic and Romantic styles is a natural topic for discussion. Students should have learned from their reading that Beethoven is considered somewhat of a pivotal point between the two styles. While Beethoven and Brahms both retain many Classical characteristics, the contrast between this music and that of Mozart and Haydn should be great enough to enhance the discussion.

There are many possible choices of pieces for the study of variation design. The Beethoven was chosen mostly as a matter of continuity from the previous unit. The fourth movement of the Brahms Fourth Symphony was chosen because it offers opportunity for a comparison of variation technique, it being a specific type of variation form. Other pieces, from early examples to jazz, may be added to this unit for other comparisons. No others were included in these materials since it seemed preferable to concentrate on the variation design itself rather than to mix that with a comparison of period styles.

Symphony No. 3 in Eb, 4th Movement (Beethoven)
Guide to the Materials

1. The outline provided for the teacher may also serve for students. The material and treatment of each variation is briefly explained. This movement may be likened to an ABA form, and in that respect only (not in key relationships) to a sonata-movement design.

2. The "harmonic skeleton" (taped example 2) and principal melodic theme which occurs over that "skeleton" (taped example 5), might be introduced to the class before listening to the entire movement. Then the variations can be studied and discussed individually with the use of the classroom tape.

3. The laboratory tape of this movement consists of the movement played without breaks. The superimposed comments simply call out the variation numbers. The outline should be used as a guide.

Teacher's Outline
Beethoven, Symphony No. 3 in Eb, 4th Movement

Meas. No.	Taped Ex. No.		
1	1	I.	Introduction
			A. Begins in what seems to be foreign key -- actually minor scales descending to dominant 7th of Eb, the tonic key
		II.	Thematic Exposition
12	2		A. Eb major harmonic skeleton. Theme is symmetrical binary, each part repeated [Tr. 1]
44	3		B. Variation #1. Same harmonic skeleton, lyrically stated, with light counter-melody; the counter-melody becomes lyrical when theme is in short notes [Tr. 1]
60	4		C. Variation #2. Counter-melody now in triplet scale figures
75	5		D. Variation #3. The principal melodic theme enters for the first time in the woodwinds, then strings. Harmonic skeleton is still present [Tr. 2]
107	6		1. Transition-like section based on the head of the principal melodic theme modulates to the key of C
		III.	Quasi-Development Section
117	7		A. Variation #4. Harmonic skeleton is extended into a contrapuntal theme for this polyphonic variation. First counter-melody is from Varation #1. Key is C minor (but moves through F minor, G, and D minor)
175	8		B. Variation #5. Principal melodic theme again, key of D major; increasing activity throughout.
211	9		C. Variation #6. New theme over the harmonic skeleton, martial character, key of G minor [Tr. 3]
257	10		D. Variation #7. Principal melodic theme, first in C major, then C minor, then F minor
277	11		E. Variation #8. Polyphonic treatment of inverted harmonic skeleton. Counter-melody in running sixteenth notes and material from principal melodic theme. Tonic key -- Eb major [Tr. 4 and Tr. 5]
328	12		Big climax and extended dominant prepare for contrasting variation

Meas. No.	Taped Ex. No.	
		IV. Return of Principal Theme
349	13	A. Variation #9. Slow, contrasting style -- based on principal melodic theme [Tr. 6]
381	14	B. Variation #10. Same slow tempo, but different style -- broad and strong. Principal melodic theme in low voices
396	15	An extension of this material relaxes somewhat in preparation for the coda (pedal point on G)
		V. Coda
431	16	A. Begins with material similar to introduction
435	17	B. Head of principal melodic theme in rollicking style
453	18	C. Cadencing -- extended tonic, beginning again with introduction

Supplementary Listening Suggestions
Unit IV and Unit V
Beethoven

Chamber Music
- Trio in Bb Major, Op. 97
- Quartet No. 12 in Eb, Op. 127
- Quartet No. 13 in Bb, Op. 130
- Quartet No. 16 in F, Op. 135
- The Great Fugue, Op. 133
- Septet

Sonatas
- Sonata, quasi una fantasia, in C# Minor, Op. 27, No. 2
- Sonata in A Major, Op. 47 ("Kreutzer")("Moonlight")

Orchestral Music
- Symphony No. 1 in C Major
- Symphony No. 2 in D Major
- Symphony No. 4 in Bb Major
- Symphony No. 5 in C Minor
- Symphony No. 7 in A Major
- Symphony No. 8 in F Major
- Symphony No. 9 in D Minor ("Choral")

Guide to the Materials
Brahms, Symphony No. 4 in E Minor, 4th Movement

1. This movement is a passacaglia type of variation design. The theme and first twenty-nine variations are all of equal length. Students should hear the passacaglia theme several times and note its construction before listening to the entire movement.

2. In studying this movement comparisons should be drawn with the Beethoven variation design of the Third Symphony. It should be pointed out that the regularity of these variations allies this form more with earlier variation forms than with Beethoven's, which has more developmental characteristics.

3. It should also be noted that while the variations of this movement are regular in length because of the passacaglia-theme unifying device, each variation does not contrast with the preceding and succeeding ones. The classroom tape divides the movement, in most cases, into sections of two or three variations each.

4. The laboratory tape for this movement simply offers identification of the beginning of each variation. The student outline should be used with it.

Teacher's Outline

Meas. No.	Ex. No.	Sec.	Var.	
1	1	I		Theme: 8 measures, 3/4 meter. Winds, theme in flute, oboe, trombone [Tr. 1]
9	2		1	Theme in answering string chords
17	2		2	Winds sing melody over the harmonic sequence of the theme in the strings [Tr. 2]
25			3	Theme stated in strong chords from full orchestra on 1st beat of each measure; winds add marcato harmony on 2nd and 3rd beats
33	3		4	Theme heard in bass voices; harmony is broadly arpeggiated in the violins [Tr. 3]
41			5	Theme still in bass; strings ascend with melodic figure as winds sound descending accompaniment
49			6	Continues the mood set in Variation 5; melodic line more fluent -- theme still in bass
57	4		7	Character changes -- strong, dotted rhythm. Winds and strings unite. Theme can still be detected in the bass line [Tr. 4]
65	5		8	Theme in basses. Violins play decorative 16th note figure which covers two measures and is repeated four times (not literally). Winds play descending 7th note figure as low strings ascend [Tr. 5]

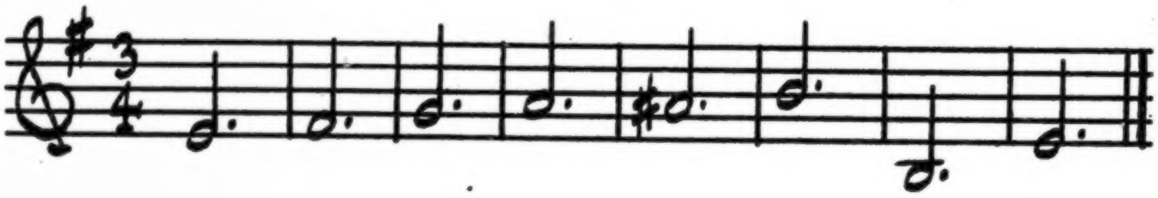
Meas. No.	Ex. No.	Sec.	Var.	
73			9	Continues mood of Variation 8; tension builds, then falls
81	6		10	Soft, chorale-like variation, winds answering strings
89			11	Same character as Variation 10, but with triplet ornamentation in violins and flutes
97	7	II	12	Change of meter to 3/2. Flute melody; theme is maintained subtly in principal melodic notes and harmony [Tr. 6]
105			13	Change of mode to E (parallel) major. Melody is a dialogue in the winds; theme in the harmony. Descending scale line in last measure in the oboe is heard in Variations 14 and 15 also
113	8		14	Theme in the chorale-like harmonies of trombones and bassoons (horns joining in 4th measure). Mode is still major. Descending scale line in last measure is in the horn, echoing the oboe from the previous variation
121			15	Mood of Variation 14 is continued in richer sonorities. Descending scale line at end is in flute
129	9	III	16	Return to style of original statement of the theme, in the winds. Strings enter in 4th measure with descending scale line. Mode returns to minor
137			17	Tension mounts. Theme can be heard in lowest voice (cellos)
145			18	Tension continues to build. Lower voices in odd measures are imitated by high winds in even measures [Tr. 7]
153	10		19	Mood changes with staccato style. Woodwind arpeggios answer strings and horns, which carry the passacaglia theme [Tr. 8]
161			20	Staccato style continues but movement increases with triplets
169			21	The climactic peak. Sweeping scale passages answered by staccato quarter notes
177	11		22	Contrast in dynamic level and style. Staccato triplets in strings with staccato 8th note accompaniment in winds
185			23	Style and mood of Variation 22 continue. Contrast of duple rhythms against triplets is intensified
193	12	IV	24	An intensified version of Variation 1
201			25	Variation 2, intensified
209			26	Material from Variation 3, but now less intense than originally

Meas. No.	Ex. No.	Sec.	Var.	
217	13		27	Descending thirds in the winds, accompanied by one-measure 8th note figure in strings [Tr. 9]
225			28	Continues with mood of Variation 27; movement increases [Tr. 10]
233			29	Contrast within the variation -- 4 measures of detached style followed by 4 measures of broad motion
241			30	The chord outline of the pizzicato strings in Variation 29 is now stated maracto, with accompanying staccato 8th notes in winds. The eight-measure variation is followed by four measures of preparation for the coda
253	15	Coda	31	Faster tempo; the harmonic scheme of the passacaglia theme is expanded, modulates gradually and effectively to A minor
273	15		32	Begins in A minor with the first five notes of the theme stated in that key in the trombones, followed in sequence in E minor
289	17		33	Returns to eight measure scheme, but theme is stated quickly and repeated, beginning in quarter notes in woodwinds
297			34	Theme again stated hurriedly, then closing with eleven measures of cadencing [Tr. 11]

Student's Outline
Brahms, Symphony No. 4 in E Minor, 4th Movement -- Passacaglia Design

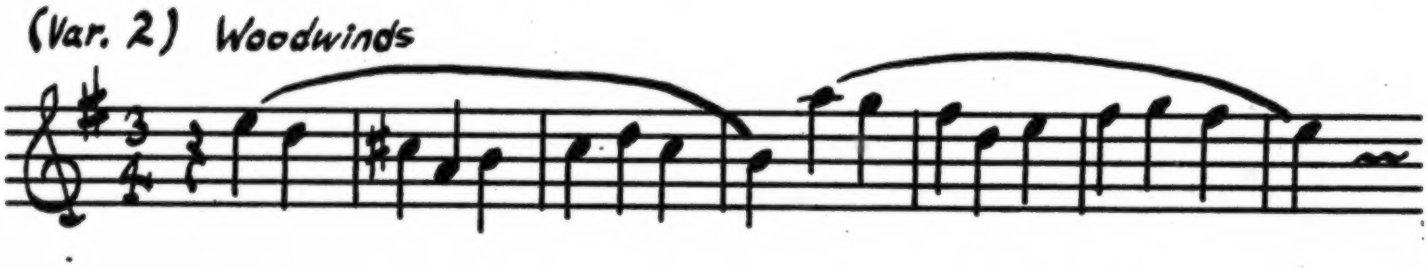
Section I

Theme: 8 measures, 3/4 meter. Winds, theme in flute, oboe, trombone.



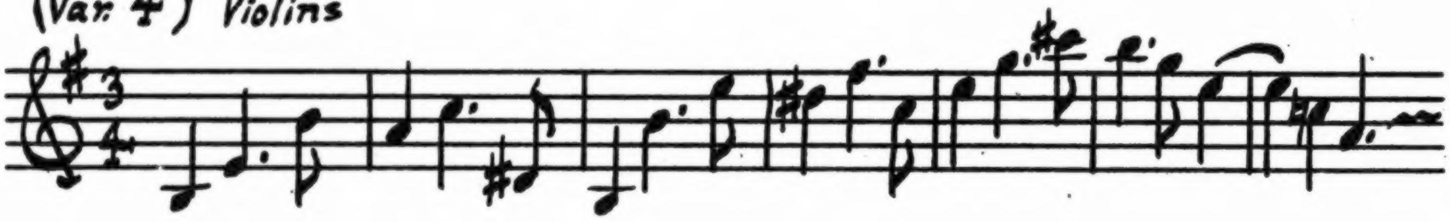
Variation 1: Theme in answering string chords.

Variation 2: Winds sing melody over the harmonic sequence of the theme in the strings.



Variation 3: Theme stated in strong chords from full orchestra on 1st beat of each measure; winds add marcato harmony on 2nd and 3rd beats.

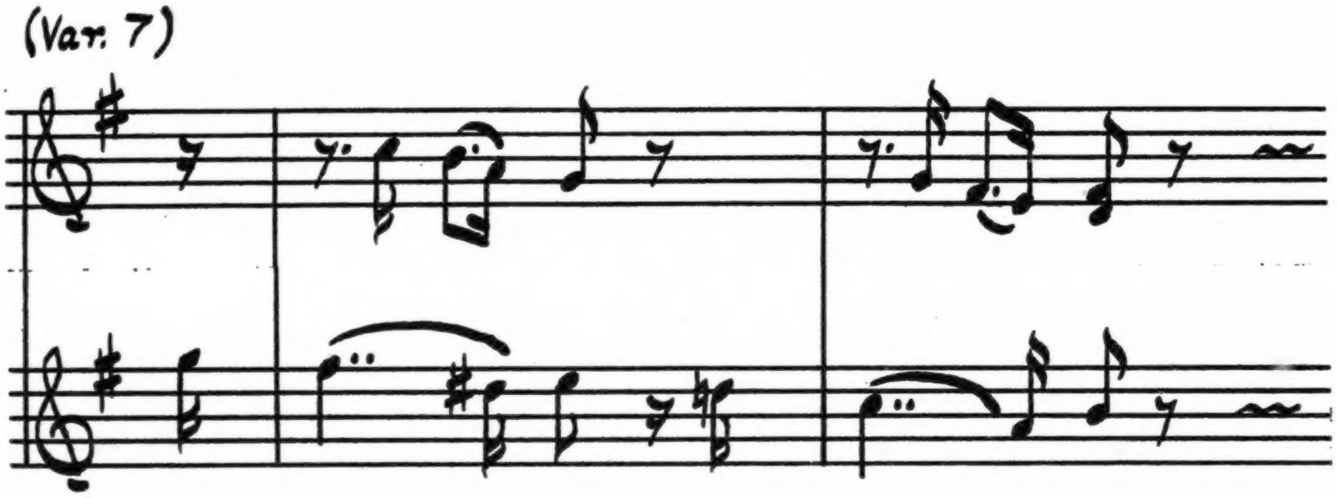
Variation 4: Theme heard in bass voices; harmony is broadly arpeggiated in the violins.



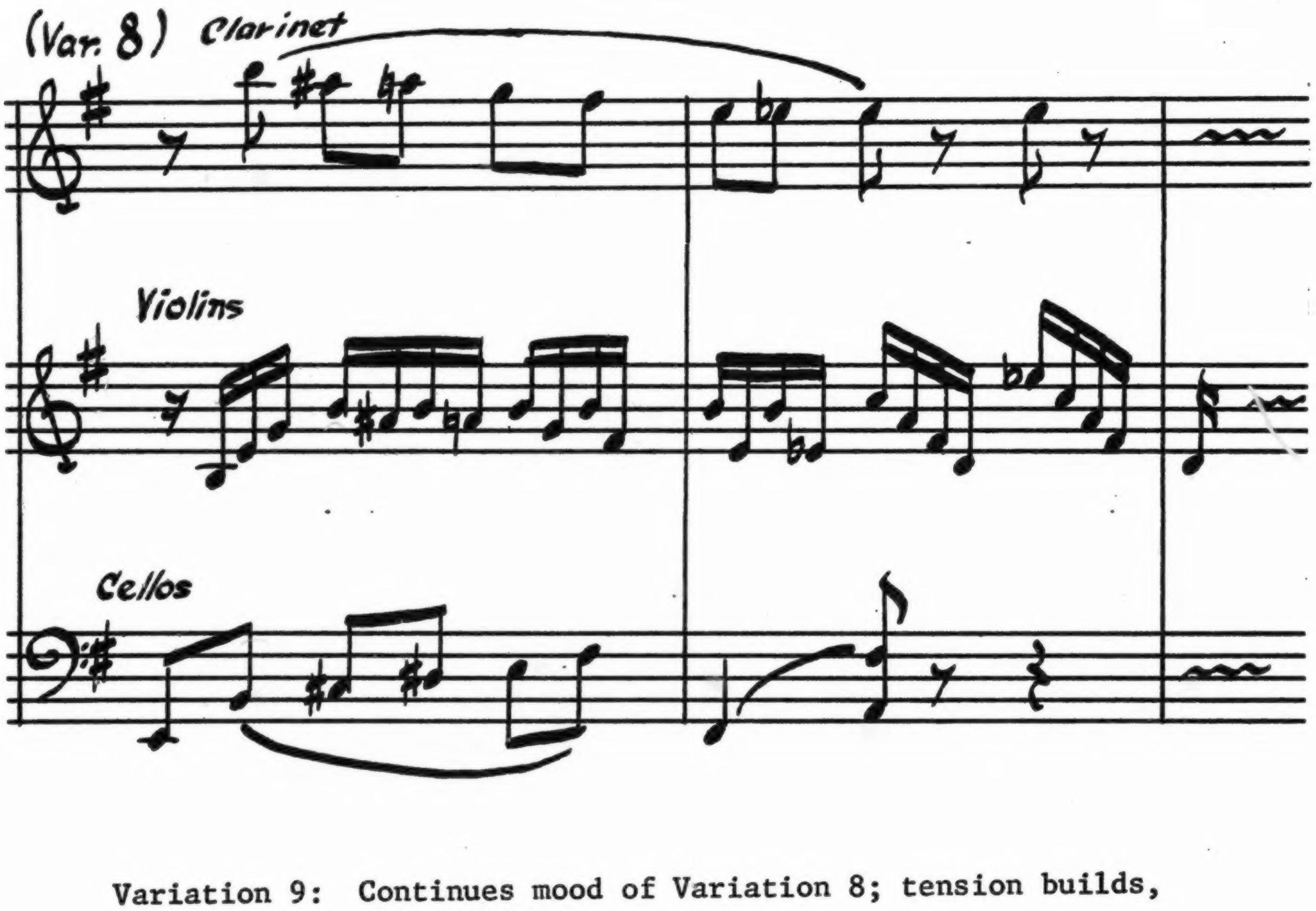
Variation 5: Theme still in bass; strings ascend with melodic figure as winds sound descending accompaniment.

Variation 6: Continues the mood set in Variation 5; melodic line more fluent -- theme still in bass.

Variation 7: Character changes -- strong, dotted rhythm. Winds and strings unite. Theme can still be detected in the bass line.



Variation 8: Theme in basses. Violins play decorative sixteenth-note figure which covers two measures and is repeated four times (not literally). Winds play descending eighth-note figure as low strings ascend.



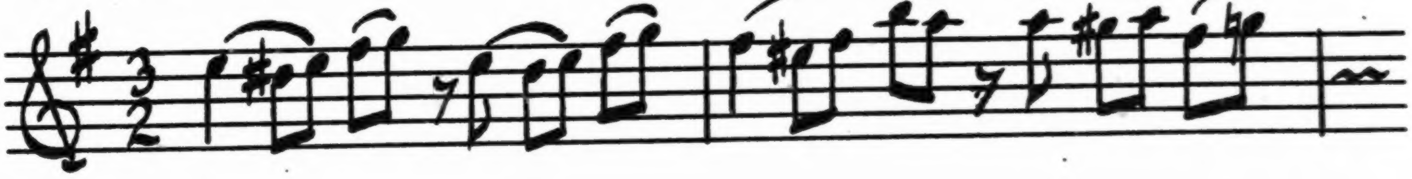
Variation 9: Continues mood of Variation 8; tension builds, then falls.

Variation 10:	Soft, chorale-like variation, winds answering strings.
Variation 11:	Same character as Variation 10, but with triplet ornamentation in violins and flutes.

Section II

Variation 12:	Change of meter to 3/2. Flute melody; theme is maintained subtly in principal melodic notes and harmony.

(Var. 12)

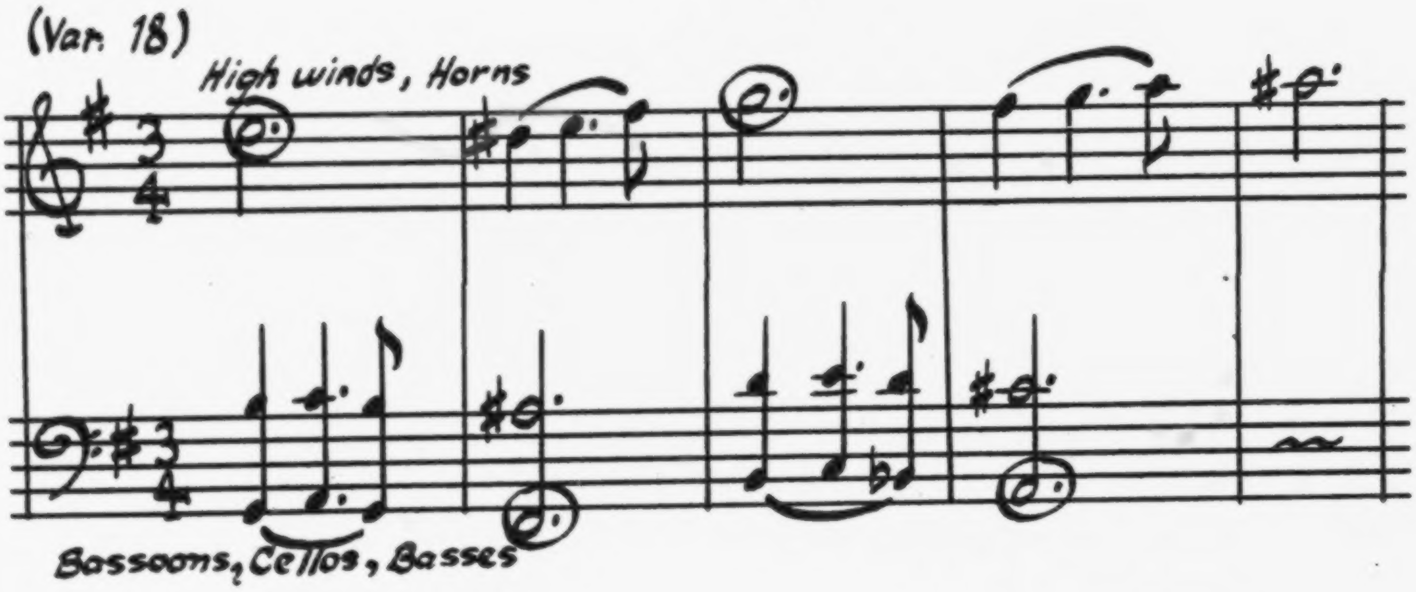


Variation 13:	Change of mode to E (parallel) major. Melody is a dialogue in the winds; theme in the harmony. Descending scale line in last measure in the oboe is heard in Variations 14 and 15 also.
Variation 14:	Theme in the chorale-like harmonies of trombones and bassoons (horns joining in 4th measure). Mode is still major. Descending scale line in last measure is in the horn, echoing the oboe from the previous variation.
Variation 15:	Mood of Variation 14 is continued in richer sonorities. Descending scale line at end is in flute.

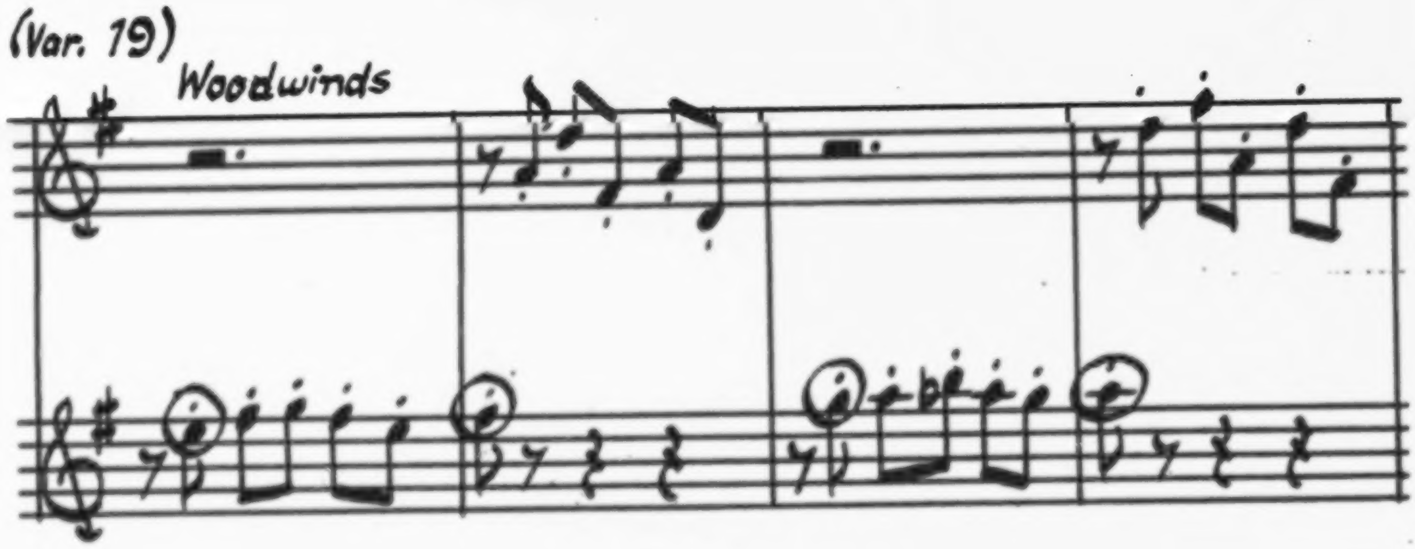
Section III

Variation 16:	Return to style of original statement of the theme, in the winds. Strings enter in fourth measure with descending scale line. Mode returns to minor.
Variation 17:	Tension mounts. Theme can be heard in lowest voice (cellos).

Variation 18: Tension continues to build. Lower voices in odd measures are imitated by high winds in even measures.



Variation 19: Mood changes with staccato style. Woodwind arpeggios answer strings and horns, which carry the passacaglia theme.



Variation 20: Staccato style continues but movement increases with triplets.

Variation 21: The climactic peak. Sweeping scale passages answered by staccato quarter-notes.

Variation 22: Contrast in dynamic level and style. Staccato triplets in strings with staccato eighth-note accompaniment in winds.

Variation 23: Style and mood of Variation 22 continue. Contrast of duple rhythms against triplets is intensified.

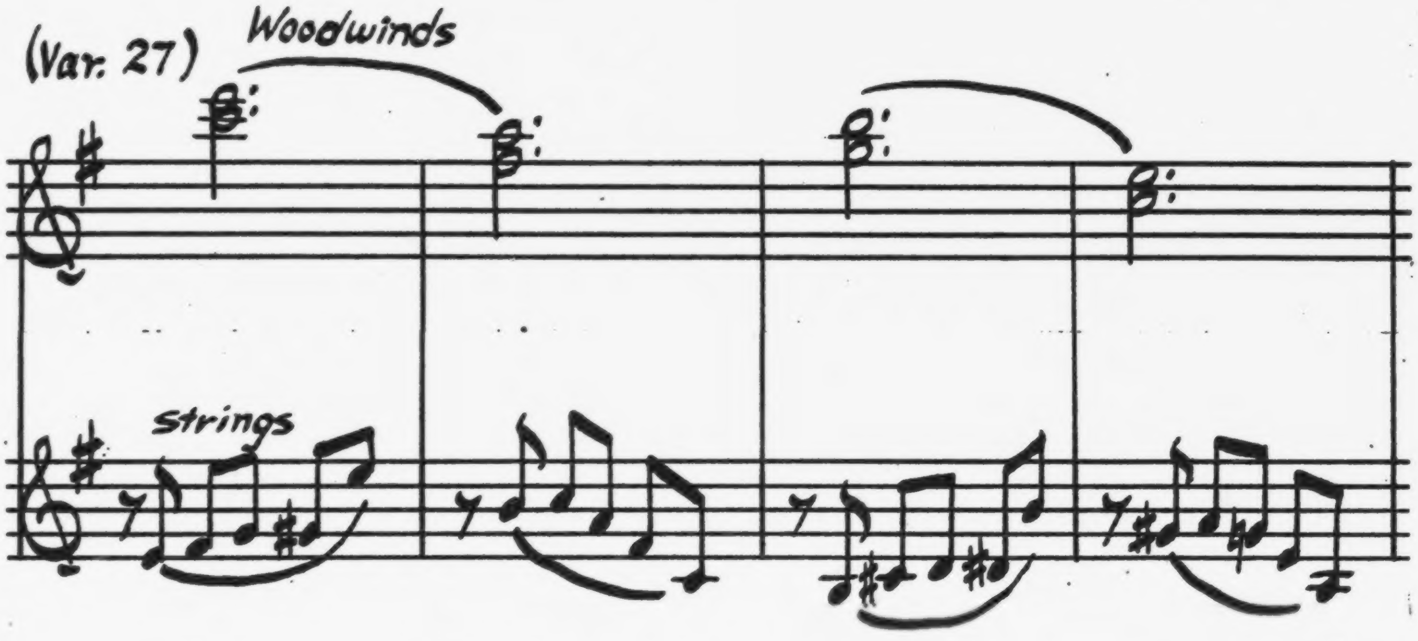
Section IV

Variation 24: An intensified version of Variation 1.

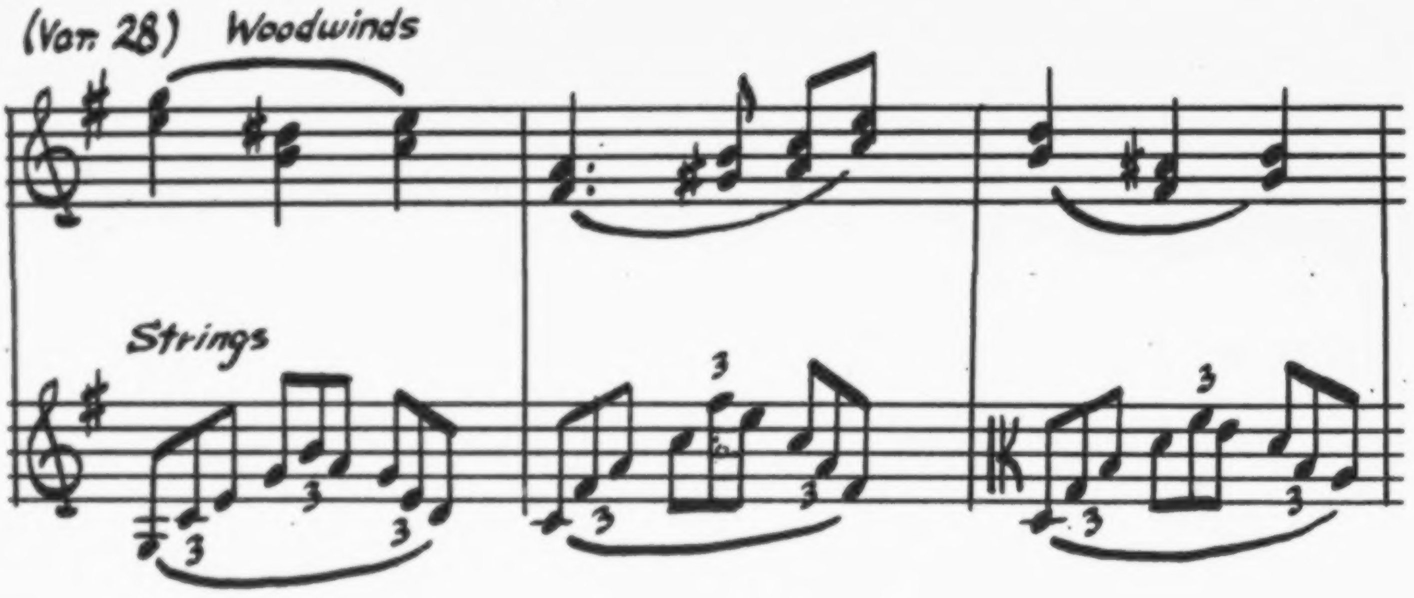
Variation 25: Variation 2, intensified.

Variation 26: Material from Variation 3, but now less intense than originally.

Variation 27: Descending thirds in the winds, accompanied by one-measure eighth-note figure in strings.


(Var. 27)
Woodwinds
Strings

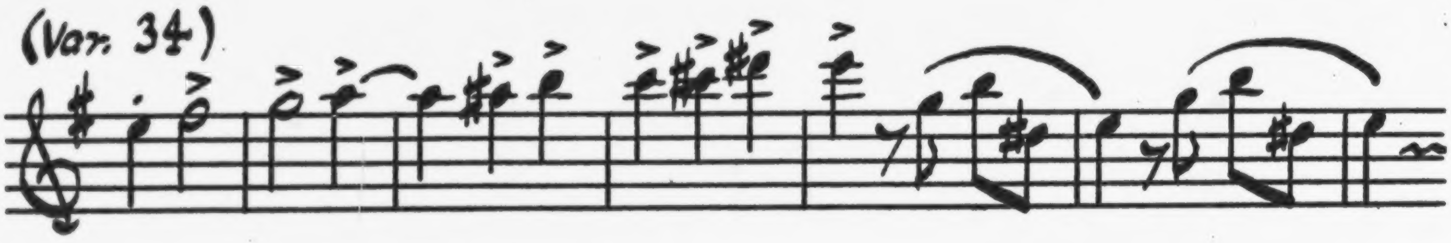
Variation 28: Continues with mood of Variation 27; movement increases.


(Var. 28)
Woodwinds
Strings
3

Variation 29:	Contrast within the variation -- four measures of detached style followed by four measures of broad motion.
Variation 30:	The chord outline of the pizzicato strings in Variation 29 is now marcato, with accompanying staccato eighth-notes in winds. The eight-measure variation is followed by four measures of preparation for the coda.

Coda

Variation 31:	Faster tempo; the harmonic scheme of the passacaglia theme is expanded, modulates gradually and effectively to A minor.
Variation 32:	Begins in A minor with the first five notes of the theme stated in that key in the trombones, followed in sequence in E minor.
Variation 33:	Returns to eight-measure scheme, but theme is stated quickly and repeated, beginning in quarter-notes in woodwinds.
Variation 34:	Theme again stated hurriedly, then closing with eleven measures of cadencing.



Biographical Sketch

Composer: Johannes Brahms

Dates: 1833 (Hamburg) -- 1897 (Vienna)

Nationality: German

Family background: His father was a double-bass player at the Hamburg opera.

Musical training: Although his earliest training was received at the hands of his father, who wished him to become a string player, the man who imbued Brahms with his first real appreciation of music was Eduard Marxen, an excellent piano teacher with a profound knowledge of the music of Bach and Beethoven. A proficient child pianist, Brahms gave his first public concert in Hamburg at the age of 14.

Friends and associates: Brahms' first notable associate in the musical world was the Hungarian violinist Remenji, whom he accompanied on a concert tour throughout Europe. Through Remenji, Brahms became acquainted with the famous virtuoso violinist, Joseph Joachim, who in turn introduced Brahms to Liszt and Schumann. Robert and Clara Schumann became especially close friends of Brahms and remained so throughout his life. It was through Schumann's influence that Brahms had his first composition published. Another staunch supporter who became quite a close friend of Brahms later in his life was the famous conductor Hans von Bülow. Although Bülow had been an enthusiastic supporter of the progressive school headed by Wagner and Liszt, he rather abruptly switched to the more traditionalistic group represented by Brahms. This change took place after Bülow's wife, Cosima, ran off with Wagner, whom she later married.

General remarks on life and works: The first two decades of Brahms' life were lived in extreme poverty; the last half of his life, however, was lived in relative comfort and security. During his early teens Brahms earned money playing the piano in low-caste taverns frequented by sailors and their consorts. This perhaps partly accounts for his negative attitude toward the opposite sex. Brahms never married; his whole life was dedicated to his art, in which he served as composer, performer, and conductor.

His first years in Vienna, where he settled in 1878, were extremely productive. Several chamber works, a number of sacred works, and the famous Deutsches Requiem were composed at this time. He accepted an honorary Doctor of Philosophy degree from Breslau University about 1883 and acknowledged it by composing the Academic Festival Overture, the rousing finale of which is based on the student song "Gaudeamus igitur."

Brahms wrote a considerable amount of piano music. He gives much attention to structural detail, and his music is characterized by rich, dark harmonies and considerable use of counterpoint. Considered the greatest symphonic composer of the second half of the nineteenth century, he wrote four symphonies and two symphonic overtures. His orchestration uses rich, full and varied instrumental colors.

Supplementary Listening Suggestions

Chamber Music
    Quartet No. 1 in G Minor for Piano and Strings, Op. 25

Orchestral Music
    Symphony No. 1 in C Minor, Op. 68
    Symphony No. 2 in D, Op. 73
    Symphony No. 3 in F Major, Op. 90
    Variations on a Theme by Haydn, Op. 56
    Academic Festival Overture
    Tragic Overture

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Readings for Unit V

Machlis, The Enjoyment of Music	Reg. Ed.	Shorter Ed.
Brahms	177-82	135-40
* Brahms, Symphony No. 3	182-84	140-41
The Symphony in the Romantic Era	168-71	132-33

Bernstein, An Introduction to Music	2nd Ed.
Berlioz, Symphonie Fantastique	271-76
* Borodin, Symphony No. 2	359-63
Brahms	327-38
* Brahms, Symphony No. 3	340-44
* Franck, Symphony in D Minor	382-86
Romanticism in Music	209-12
* Tchaikowsky, Symphony No. 4	370-74

Unit VI

THE CONCERTO

Introduction

The unit on the concerto introduces two new forms, the first movement concerto-sonata design, and the sonata-rondo. Concerto-sonata form may be likened to either sonata-movement design or the earlier ritornello form of the concerto grosso. Since these materials do not follow a chronological sequence and students have not yet been introduced to the ritornello idea, the emphasis in teaching the concerto-sonata design is placed on its similarities to the sonata-movement. At the end of the unit, after having studied the sonata-rondo also, a concerto grosso movement may be studied briefly for its likenesses to both forms.

Guide to the Materials

1. A different approach to learning the music is taken in this unit. For both the first and third movements of the Piano Concerto No. 5 (the "Emperor") by Beethoven, and the first movement of Bach's Brandenburg Concerto No. 5, the materials are designed for students to first learn the themes, then to identify them by a letter code as they listen. The main advantage of this technique is that by listening to identify specific material students concentrate better. This music lends itself particularly well to the technique since each movement consists of a few themes which recur often.

2. The classroom tapes for each of the movements contain the isolated themes. It is suggested that each theme be played at least twice before listening to a movement. The themes of the first movement of the Beethoven concerto are singable and this technique might be helpful for that movement. The 3rd movement themes and those of the Bach Brandenburg Concerto are not as easily sung.

3. After learning the themes, with the aid of the theme sheet students should then indicate the themes in the order that they hear them, at the bottom of the sheet. The numbered lines divide each movement into sections. For the first movement of the Beethoven concerto the sections are (1) opening ritornello and solo exposition (the exposition in comparing with sonata-movement form), (2) ritornello II and development (development), (3) recapitulation and ritornello excerpt (recapitulation), and (4) cadenza and coda.

   For the third movement of the Beethoven concerto the sections are (1) rondo theme and first episode (exposition), (2) rondo theme and second episode (development), (3) rondo theme and return of first episode (recapitulation), and (4) coda.

For the Bach movement students are asked only to identify the number of times they hear the ritornello theme or sections of it. (Rit. A) or (Rit. B) indicates those sections of the ritornello theme when heard in the accompaniment, or when a solo theme alludes to them.

The teacher may instruct the class when to move to the next line in listening to the Beethoven movements, or he may use Laboratory Tape A (beginning with the music after the instructions, which he should make to the class) for either movement.

4. After listening to the movement and marking the theme identification the movement would ideally be played again, with the teacher and/or students identifying themes aloud. In the case of the Beethoven first movement, however, most class periods will not be long enough to allow two complete playings in one session. After corrections are made on the lower line of the two after each number, discussion of the form can take place, since the letter code will clearly show how one section of the form relates to another thematically.

5. After studying both movements of the Beethoven concerto, one class session should be devoted to listening to the complete concerto.

6. There are two laboratory tapes for each of the Beethoven movements. Tape A gives instructions and directs the listener when to move to the next line in marking the theme identification. They are intended, of course, to be used with the theme sheets. The "B" tapes play through the movement without breaks and are intended for students to correct their theme identification on Tape A or simply as a review.

Beethoven's Piano Concerto No. 5 in Eb (the "Emperor")

Contents of the Classroom Tape

1st Movement:
1. Theme A
2. Theme B
3. Theme C
4. Theme D
5. Theme E

3rd Movement:
1. Introduction (at close of 2nd movement using A_1 material)
2. Theme A
3. A-cadence material
4. Theme B
5. (B_1) modulating segment of 2nd theme
6. (B_2) dominant area of 2nd theme

Student's Outline of Classical Concerto-Sonata Design

I. Introduction

II. Opening Ritornello
Contains most of the thematic materials; stays in tonic key.

III. Solo Exposition
Contains a 1st theme group in tonic key and 2nd theme group in dominant or relative major, like exposition of sonata-movement design.

IV. Ritornello II
Is shorter than opening ritornello and serves as a sort of "transition" into the development section. First confirms key of 2nd theme group, then proceeds to modulate.

V. Development
Much like development of a sonata-movement form. Added technical display for soloist. Ends by preparing for recapitulation.

VI. Recapitulation
Tonic key, returns most if not all of the thematic material.

VII. Ritornello Excerpt and Cadenza
Excerpt sometimes very brief. The cadenza is essentially a long cadence (usually culminating in a dominant prolongation) displaying the technique of the soloist. In earlier pieces it was nearly always improvised -- later the cadenzas were written out. Leads directly into the coda.

VIII. Coda
Begins on tonic chord, resolving the dominant prolongation of the cadenza. Earlier codas were strictly orchestral -- later ones involve the soloist also.

Teacher's Outline of 1st Movement: Concerto-Sonata Design

Meas.

1 I. Introduction. Piano, with I, IV, V chords in orchestra.

11 II. Opening Ritornello. Orchestra, tonic key, "c" theme begins in parallel minor. Order of thematic material: A, B, C, (A), A, D, E, and (A).

111 III. Solo Exposition. Piano, with orchestral accompaniment. Beginning in tonic key, moving to dominant. Order of thematic material: A, B, C, (B), (A), D.

Meas.

227 IV. Ritornello II. Orchestra, beginning in dominant key. Order of thematic material: A, D, (A), E.

268 V. Development. Piano and orchestra, beginning in G major, then C minor, etc. up chromatically to Bb (V), preparing for recapitulation. Thematic material primarily fragments of A and E.

362 VI. Recapitulation. Piano and orchestra beginning with recapitulation of introduction. Order of thematic material (from A theme): A, B, D, (A), D.

485 VII. Ritornello Excerpt and Cadenza. Piano and orchestra, ritornello in tonic key, cadenza beginning on 2nd inversion tonic chord, A material; C theme heard in Eb minor, then piano joined by horns, dominant area prolonged.

530 VIII. Coda. Piano and orchestra beginning with resolution of dominant prolongation in cadenza. Order of thematic material: A, E.

Teacher's Outline of 3rd Movement: Sonata-Rondo Design

1 I. Exposition
- 1. Rondo theme (or 1st theme area)
  - a. 16 measures, symmetrical binary design, tonic key
  - b. Piano, then orchestra
  - 119 c. Cadencing figure-- 6-measure full cadence in Eb
  - 124 d. Transition in piano (triplet scales)
- 131 2. First episode (or 2nd theme area, although still in tonic key
  - 142 a. Modulating figure moves to dominant key
  - 154 b. "Closing" theme, in dominant key

II. Development
- 176 1. Begins with 2nd statement of rondo theme in tonic key (in piano), over dominant pedal tones in horns
- 192 2. Second episode beginning with fragments from end of rondo theme in piano and strings (in imitation), modulating to C major
  - 220 a. Head of rondo theme, C major, rondo cadencing figure moves to new key
  - 244 b. Same in Ab major, rondo cadencing figure moves to new key
  - 271 c. Same in E major, rondo cadencing figure remains in E major, later drops half-step

Meas.

III. Recapitulation
- 320 1. Rondo theme (or 1st theme area)
  - a. Begins with strings' imitation of piano introduction to this movement at end of 2nd movement
  - 328 b. Rondo theme, tonic key
  - 369 c. Transition, literal from exposition
- 376 2. First episode (or 2nd theme area), literal from exposition, but slightly extended
  - 387 a. Modulating figure from measure 142 now retains tonic key
  - 401 b. "Closing" theme from measure 154 in tonic key

423 IV. Coda
- 1. Rondo (1st) theme in Ab major, piano and orchestra alternating every two measures
- 439 2. Rondo theme in tonic key, beginning in orchestra, continuing and closing with rondo theme material

Bach's Brandenburg Concerto No. 5 (1st Movement)

Contents of the Classroom Tape

1. Ritornello A
2. Ritornello B
3. Ritornello A and B
4. Solo I (transparency)
5. Solo II (transparency)
6. Solo III (transparency)
7. Ritornello A
8. Ritornello B

Comparison of Beethoven Concerto and Bach Concerto Grosso

Rhythm

Difference between accents and stresses of Beethoven and driving, forceful rhythm of Bach.

Melody

Difference in construct of melodies, Beethoven "singable" and Bach more mechanical.

Phrasing

Beethoven more sectionalized, phrases of more equal length; Bach phrases more continuous and less equal in length.

Harmony

Bach harmonic motion generally faster.

Timbre

Difference in size and instrumentation of orchestra.

Texture

Polyphony of Bach vs. homophony of Beethoven.

Form

Similarities include alternation of theme and episodes, development of motives, and cadenza-like passages near end.

Readings for Unit VI

Machlis, The Enjoyment of Music	Reg. Ed.	Shorter Ed.
* Brahms, Concerto No. 2 for Piano	199-201	132-33
The Concerto	193-95	
* Grieg, Piano Concerto	202-04	
* Mendelssohn, Concerto for Violin and Orchestra	195-97	
* Schumann, Concerto for Piano and Orchestra	197-99	

Bernstein, An Introduction to Music	Second Edition
The Concerto	166-68; 195
* Beethoven, Violin Concerto in D Major	196-99
* Brahms, Violin Concerto in D Major	344-45
* Mozart, Piano Concerto in D Minor, K.466	168-71
* Schumann, Piano Concerto in A Minor	254-57

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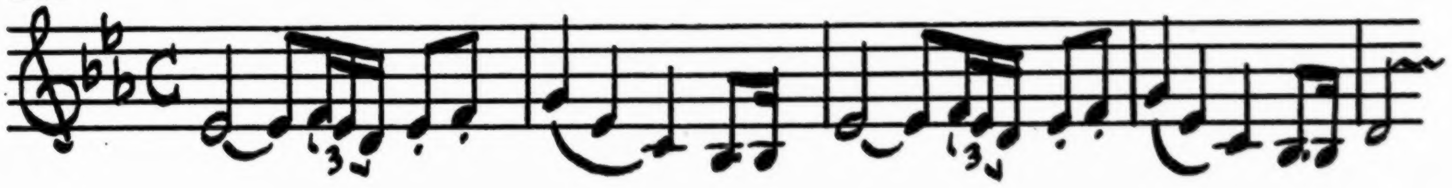
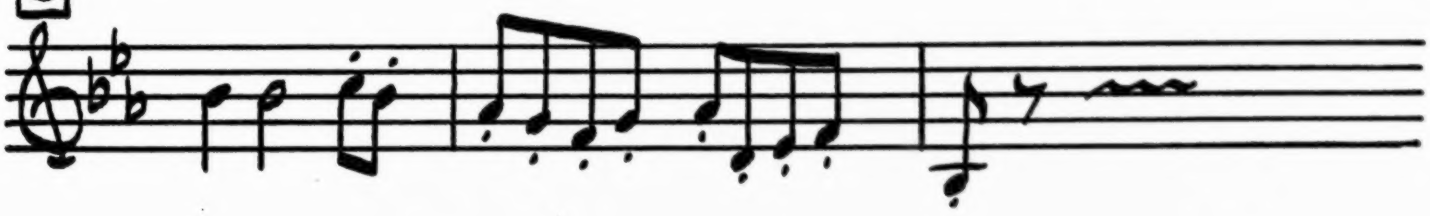
* For review and further study

Themes -- Beethoven, Piano Concerto No. 5, Op. 73 ("Emperor")
First Movement

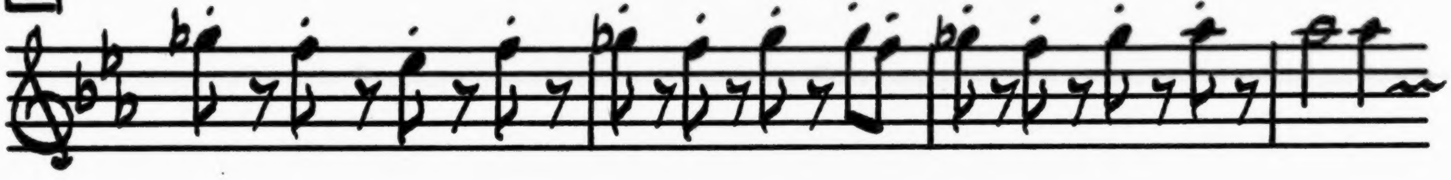
A



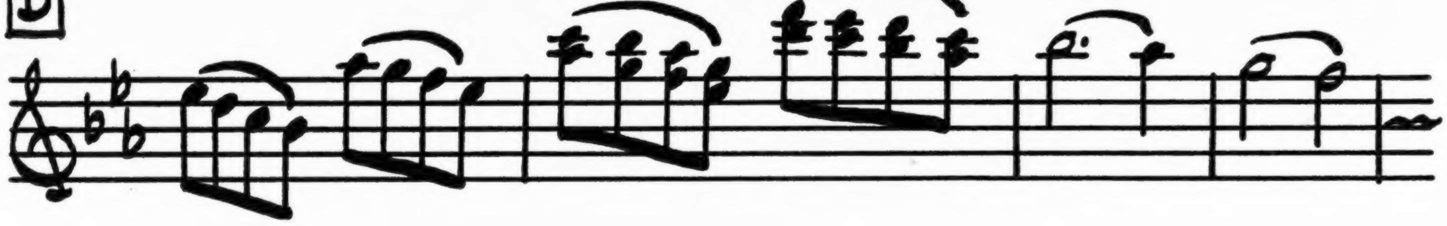
B



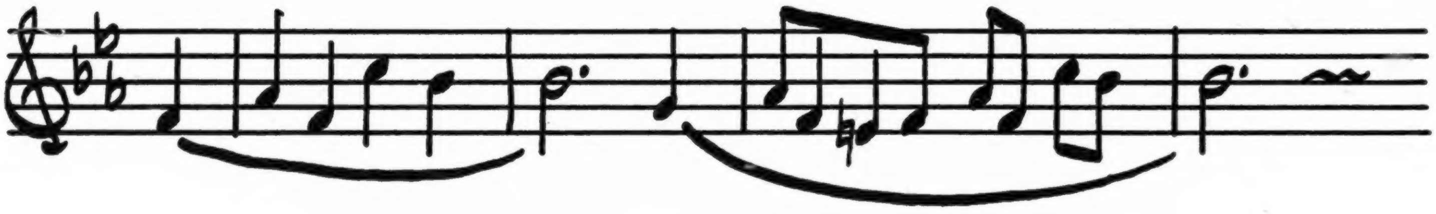
C



D



E



Exercise Sheet for Beethoven Piano Concerto, First Movement

To Accompany Laboratory Tape A

(A)
1. A B C (A) A D E

2. A B C (B) (A) D

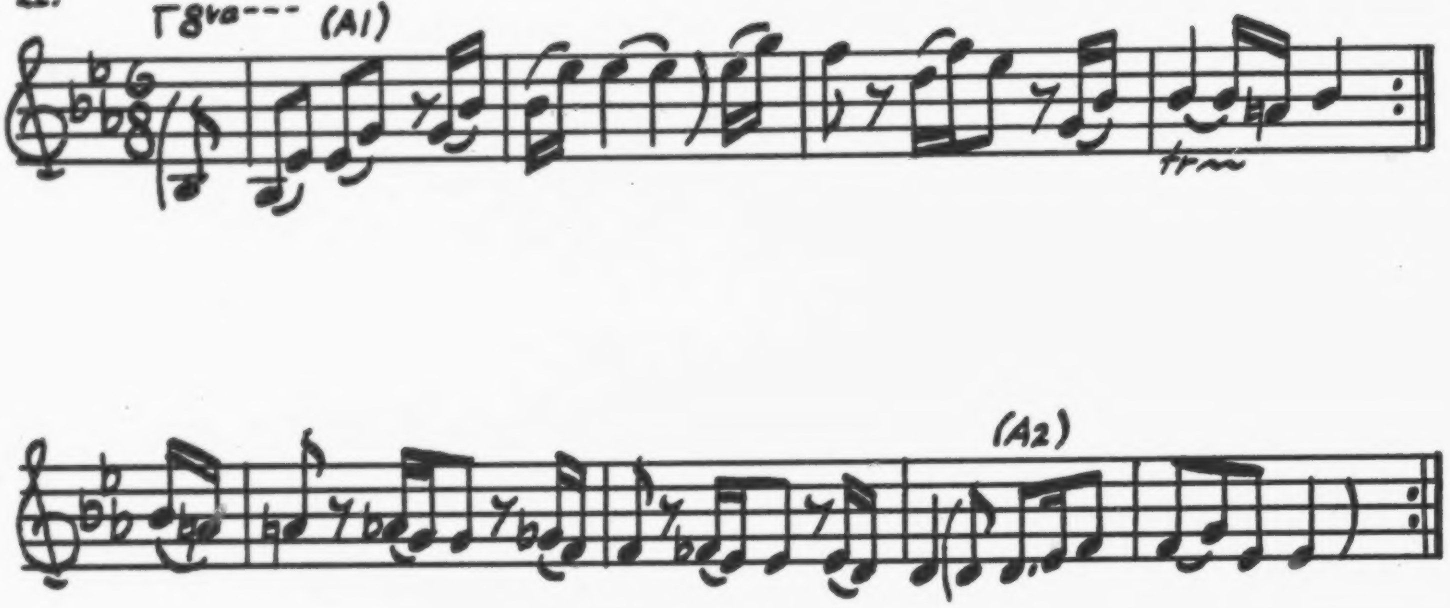
3. A D E A E (A) E (A) E (A)

4. A B C (A) D A

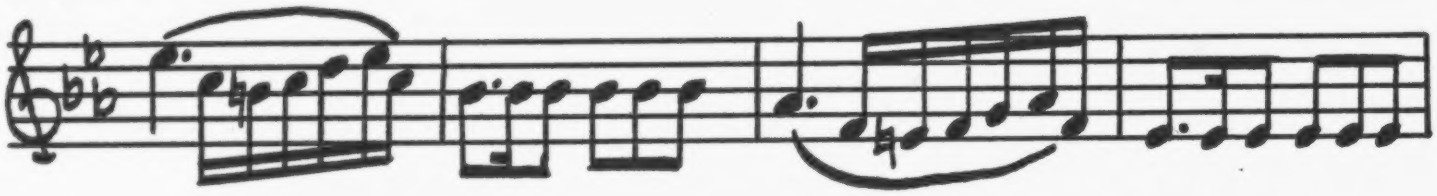
5. (A) C (A) A E

Themes -- Beethoven, Piano Concerto No. 5, Op. 73 ("Emperor")
Third Movement

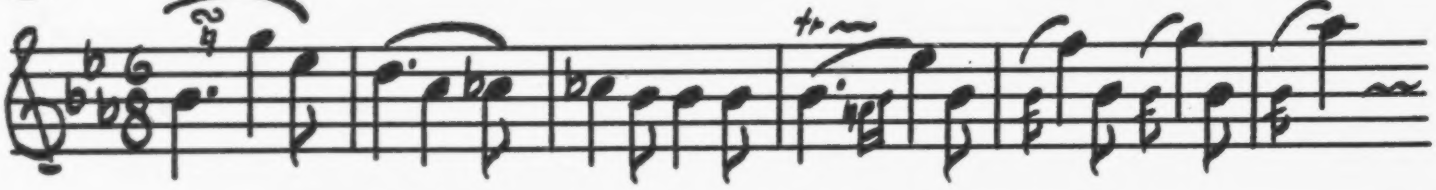
A.



Acad.

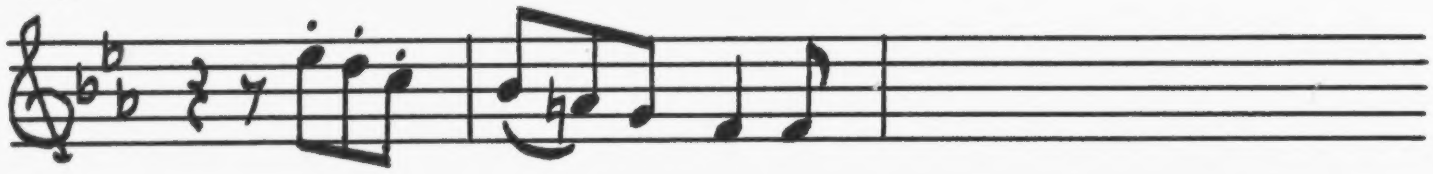


B.

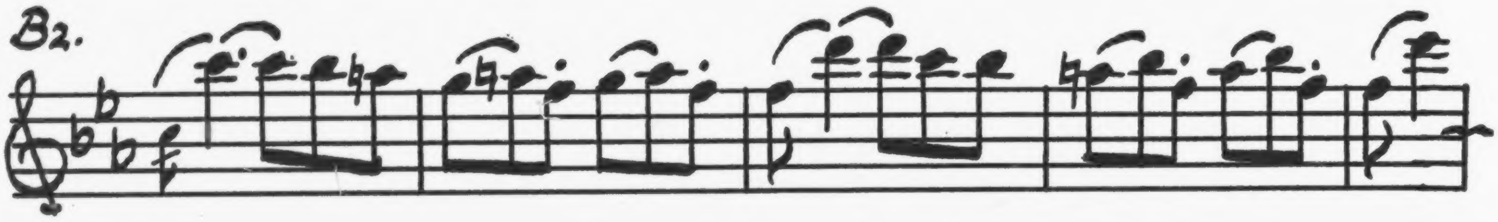


Themes, continued

B1.



B2.



Exercise Sheet, to Accompany Laboratory Tape A

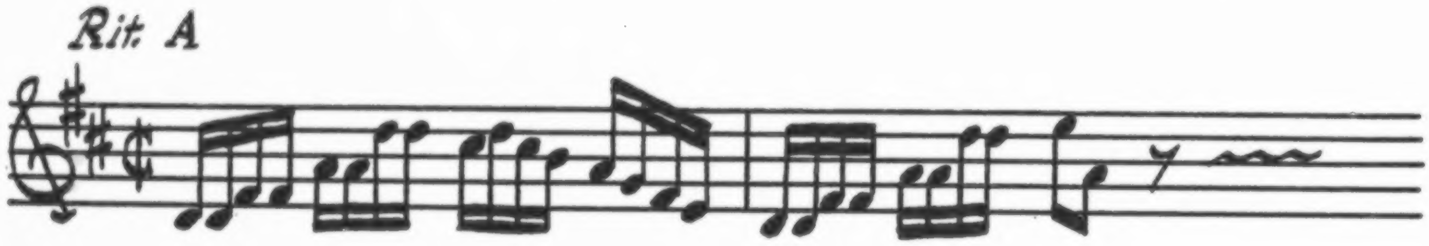
1. A A2 A Cad B B1 B2

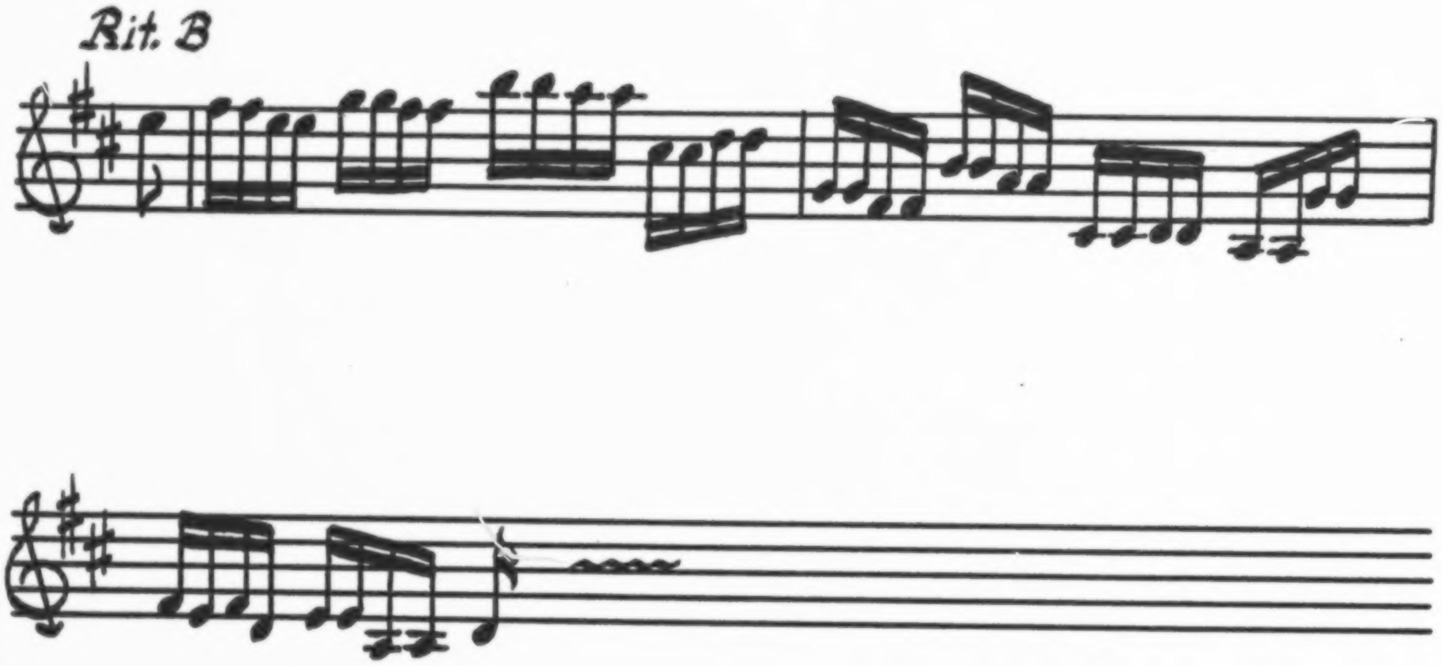
2. A A2 A1 A Cad A1 A Cad A1 A Cad

3. A1 A A2 A Cad B B1 B2

4. A A2 A Cad A1

Ritornello Theme -- Bach, Brandenburg Concerto No. 5, First Movement





Ritornello A and B ______________________________

Ritornello A ____________________________________

Ritornello B ____________________________________

(Ritornello A) __________________________________

(Ritornello B) __________________________________

Unit VII

SONG AND CHORAL MUSIC

Introduction

In this unit we have concentrated on music of two Romantic composers, Schubert and Verdi. The two art songs, "Erlkönig" and "Der Wanderer," by Schubert are used as excellent illustrations of the highest development of the German Lied. The Verdi Requiem is an example of a sacred work set in a style in many respects comparable to the highest musical development of the Italian opera.

Guide to the Materials

Franz Schubert's "Erlkönig"

It is quite helpful to read through the German with the class prior to listening to the music, since comprehension of the pictorial representation in the music is dependent upon an understanding of the sound and meaning of the words which are so illustrated.

Special concepts to be brought out of the music include the galloping triplet pattern associated with the running horse; the rising eighth-note triplet theme associated with the Erlkönig; the child's cry, entering as a dissonance at a higher pitch level with each successive entrance; and the change to the major mode each time the Erlkonig speaks.

Franz Schubert's "Der Wanderer"

This song is especially good for illustrating how the music can reflect mood changes in the text; it successively depicts the changes from loneliness to hope to joy and finally to resignation.

Giuseppi Verdi's Requiem

The Requiem Mass or Mass for the Dead is the most important of the Masses for special services. As an appropriate introduction to this work, a brief discussion of the history of the Mass, as well as of the types of music which have been used in the musical portions of both the Proper and the Ordinary of the regular Mass could be included.

Although a thorough harmonic or melodic analysis would not probably be very meaningful at this point, familiarization with the indicated themes and a brief discussion of the types of treatment used should be very helpful as an introduction to each section of the Requiem.

Text of Franz Schubert's "Erlkönig"

N = Narrator
F = Father
E = Erlkönig
C = Child

N:	Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; Er hat den Knaben wohl in dem Arm, Er fasst ihn sicher, er hält ihn warm	Who rides so late through night and wind? It is the father with his child; He has the boy safe in his arm, He grasps him tightly, he holds him warm.
F:	Mein Sohn, was birgst du so bang dein Gesicht?	My son, in terror why hidest thy face?
C:	Siehst, Vater, du den Erlkönig nicht? Der Erlenkönig mit Kron und Schweif?	Oh, Father, do you not see the Erlkönig? The Erlkönig dreaded, with crown and robe!
F:	Mein Sohn, es ist ein Nebelstreif.	My son, 'tis but a streak of mist.
E:	Du liebes Kind, komm, geh mit mir! Gar schöne Spiele spiehl ich mit dir; Manch bunte Blumen sind an dem Strand, Meine Mutter hat manch gülden Gewand.	My dearest child, come, go with me! Such merry plays I'll play with thee. For many gay flowers are blooming there, And my mother has many golden robes for thee.
C:	Mein Vater, mein Vater, und hörest du nicht, Was Erlenkönig mir leise verspricht?	My father, my father, and hearest thou not What the Erlkönig whispers so soft in my ear?
F:	Sei ruhig, bleibe ruhig, mein Kind; In dürren Blättern säuselt der Wind.	Be quiet, oh, be quiet, my child; 'Tis but the dead leaves stirred by the wind.
E:	Willst, feiner Knabe, du mit mir gehn? Meine Töchter sollen dich warten schön; Meine Töchter fuhren den nächtlichen Reihn Und wiegen und tanzen und singen dich ein.	Come, lovely boy, wilt thou go with me? My daughters fair shall wait on thee, There my daughters lead in the revels each night, They'll sing and they'll dance and they'll rock thee to sleep.

C:	Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düstern Ort?	My father, my father, and see-est thou not The Erlkönig's daughters in yon dim spot?
F:	Mein Sohn, mein Sohn, ich seh' es genau, Es scheinen die alten Weiden so grau.	My son, my son, I see and I know. 'Twas only the olden Willow so gray.
E:	Ich liebe dich, mich reizt deine schöne Gestalt, Und bist du nicht, willig, so brauch ich Gewalt.	I love thee so, thy beauty has ravished my sense; And, willing or not, I will carry thee hence.
C:	Mein Vater, mein Vater, jetzt fasst er mich an! Erlkönig hat mir ein Leids getan!	My father, my father, now grasps he my arm, The Erlkönig has seized me, has done me harm!
N:	Dem Vater grauset's, er reitet geschwind, Er hält in Armen das ächzende Kind, Erreicht den Hof mit Müh and Not; In seinen Armen das Kind war tot.	The father shuddres, he rides like the wind, He clasps to his bosom the pale, sobbing child; He reaches home with fear and dread; Clasped in his arms -- the child was dead.

Text of Franz Schubert's "Der Wanderer"

Ich komme vom Gebirge her,
Es dampft das Tal, es braust das Meer.
Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer: Wo?
Die Sonne dünkt mich hier so kalt,
Die Blüte welk, das Leben alt,
Und was sie reden, leerer Schall,
Ich bin ein Fremdling überall.

Wo bist du, mein geliebtes Land?
Gesucht, geahnt, und nie gekannt!
Das Land, das Land so hofnungsgrün,
Das Land, wo meine Rosen blühn,
Wo meine Freunde wandelnd gehn,
Wo meine Toten auf er stehn,
Das Land, das meine Sprache spricht,
O Land, wo bist du?

Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer: wo?
Im Geister hauch tönt's mir zurück:
"Dort, wo du nicht bist, dort ist das Glück!"

I come here from my mountains lone,
The vale is dim, the sea doth moan.
I wander on with pain and care,
And ever asks my sighing, where?
The sun to me seems here so cold,
The flow'rs are faded and life is old.
Their speech doth seem but empty sound,
I feel a stranger everywhere.

Where art thou, my beloved land?
I hope, I seek, yet never know.
That land, that land where hope is green,
The land where roses bloom for me;
Where roam the friends so dear to me,
Where all my dead will live again,
That land where they my language speak,
O land, where art thou?

I wander on with pain and care,
And ever asks my sighing, "Where?"
In Spirit-voice the answer comes:
"There, where thou art nor, there is thy rest!"

Biographical Sketch

Composer: Franz Schubert

Dates: 1797-1828

Nationality: Austrian

Family background: Schubert's father was a schoolmaster who had little social standing and poor pay. His father first taught Franz the violin, and his eldest brother taught him piano. He soon outstripped both of them.

Musical training: At age 8 he was taught piano, violin, singing, and organ by the local choirmaster, Holzer. In 1808 he was admitted to the Vienna court choir as a singer and entered the Konvict, the training school for court singers. Here he studied theory with Salieri. He completed his first mass when he was 17, although he had written several songs earlier, as well as some easy string quartets which he played with his father and brothers when he went home on vacations.

Friends and associates: After teaching elementary grades in his father's school for three years, Schubert moved to Vienna where he earned a precarious living as a musician. His best friend was Franz von Schober, who gave the struggling artist generous aid and also introduced him to the famous baritone Michael Vogl, through whose fine interpretation Schubert's songs finally began to gain acceptance. His wonderful gifts and genial and buoyant disposition won him many friends such as the poet Mayrhofer, the family von Sonnleithner, and Baron von Schöenstein.

General remarks on life and works: With the exception of a few incidents of momentary good fortune, Schubert's life was a continual battle for the daily means of subsistence, although his genius was fully recognized by musicians like Salieri, Weigl, and the singer Vogl, and his songs were greatly praised by Beethoven. All his efforts to obtain a salaried post were unsuccessful, he was underpaid by his publishers, and his greatest works were almost totally neglected. Not until 1821, when he had already written over 600 compositions, was he able to get anything published. From 1826 (two years before his death) his songs and piano compositions had good sales. Despite the trying circumstances, Schubert was nearly always optimistic and gained great satisfaction from his poorly paid but highly creative work. In one year he wrote 144 songs and as many as eight in one day. Although his health had been failing for some time, his death was a result of an attack of typhus at the age of 31.

His works include eight symphonies, eight overtures, much piano music, over 600 songs and two famous song cycles, and many other miscellaneous musical compositions.

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Giuseppi Verdi

Text of Requiem

"Requiem" and "Kyrie"

(Soloists & Chorus)

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Grant them rest eternal, Lord, and let perpetual light shine upon them.
Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem.	There shall be singing unto Thee in Zion, and prayer shall go up to Thee in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.	Give ear to my supplication, O Lord. Unto Thee all flesh shall come at last.
Kyrie eleison,	Lord have mercy upon us,
Christe, eleison.	Christ, have mercy upon us.

"Dies Irae"

(Chorus)

Dies irae, dies illa,	Day of anger, day of mourning,
Solvet saeclum in favilla,	When to ashes all is burning,
Teste David cum Sibylla.	Seer and Sibyl gave the warning.
Quantus tremor est futurus,	O what fear man's bosom rendeth,
Quando Judex est venturus,	When from Hev'n the Judge descendeth
Concta stricte discussurus!	On whose sentence all dependeth!

"Tuba Mirum"

(Chorus)

Tuba mirum spargens sonum,	Wondrous sound the trumpet flingeth,
Per sepulchra regionum	Through earth's sepulchres it ringeth
Coget omnes ante thronum.	All before the throne is bringeth.
Mors stupebit et natura,	Death with wonder is enchained,
Cum resurget creatura,	When man from the dust regained
Judicanti responsura.	Stands before the Judge arraigned.

"Liber Scriptus"

(Mezzo-soprano & Chorus)

Liber scriptus proferetur.	Now the record shall be cited,
In quo totum continetur,	Wherein all things stand indited.
Unde mundus judicetur.	Whence the world shall be requited.
Judex ergo cum sedebit,	When to judgment all are bidden
Quidquid latet, apparebit:	Nothing longer shall be hidden
Nil inultum remanebit.	Not to trespass go unsmitten.
Dies irae, dies illa,	Day of anger, day of mourning,
Solvet saeclum in favilla,	When to ashes all is burning,
Teste David cum Sibylla.	As the seers of old gave warning!

"Quid Sum Miser"

(Soprano, Mezzo-soprano and Tenor)

Quid sum, miser tunc dicturus?	What affliction mine exceeding?
Quem patronum rogaturus?	Who shall stand forth for me pleading?
Cum vix justus sit securus?	When the just man aid is needing?

"Rex Tremendae"

(Quartet and Chorus)

Rex tremendae majestatis	King of Glories, great and glowing!
Qui salvandos salvas gratis	Grace on whom Thou wilt bestowing,
Salva me, fons pietatis!	Save me, Lord, with mercy flowing!

"Recordare"

(Soprano, Mezzo-soprano)

Recordare, Jesu pie,	Lord, remember, my salvation
Quod sum causa tuae viae,	Caused Thy wondrous incarnation.
Ne me perdas illa die.	Save me, save me, from damnation.
Quaerens me sedisti lassus,	Far astray Thy love has sought me,
Redemisti crucem passus;	By Thy passion Thy love bought me,
Tantus labor non sit cassus.	Vainly shall such grace be brought me?
Juste Judex ultionis,	Justice, vengeance, ye appall me.
Donum fac remissionis	From my sins, Lord, disenthrall me,
Ante diem rationis.	Ere to answer Thou dost call me.

"Ingemisco"

(Tenor Solo)

Ingemisco tanquam reus;	Hear my weeping and my wailing!
Culpa rubet vultus meus;	Is repentance unavailing?
Supplicanti parce Deus.	God of mercy never failing!
Qui Mariam absolvisti,	Thou who Mary's sin forgavest,
Et latronem exaudisti,	Who to hear the thief vouchsafedst,
Mihi quoque spem dedisti.	Unto me bright hope Thou gavest.
Preces meae non sunt dignae,	Worthless are my prayers and sighing
Sed tu bonus fac benigne,	Yet, good Lord, in grace complying,
Ne perenni cremer igne.	Spare me torment, fire undying.
Inter oves locum praesta.	With Thy sheep, Lord, deign to place me,
Et ab hoedis me sequestra,	Nor among the goats abase me,
Statuens in parte dextra.	But to Thy right hand upraise me.

"Confutatis"

(Bass Solo)

Confutatis maledictis,	While the wicked are confounded,
Flammis acribus addictis,	By devouring flame surrounded,
Voca me cum benedictis,	Call me forth to bliss unbounded.
Oro supplex et acclinis,	Lo, I pray, a suppliant bending,
Cor contritum quasi cinis,	While remorse my heart is rending,
Gere curam mei finis	Heed me when my days are ending.

(Chorus)

Dies irae, dies illa,	Day of anger, day of mourning,
Solvet saeclum in favilla,	When to ashes all is burning --
Teste David cum Sibylla.	Seer and Sibyl gave the warning.

"Lacrymosa"

(Quartet & Chorus)

Lacrymosa dies illa,	Ah, what weeping in that morrow
Qua resurget ex favilla,	When man's ashes form shall borrow
Judicandus homo reus.	Judgment guilty shall declare him.
Huic ergo parce, Deus!	In Thy mercy, Lord, then spare him.
Pie Jesu Domine,	Gentle Jesus, gracious Lord,
Dona eis requiem. Amen.	Grant Thy servants peace and rest. Amen.

"Fertorium: Domine Jesu Christe"

(Soprano, Mezzo-soprano, Tenor and Bass)

Domine Jesu Christe! Rex gloriae!	Lord Christ Jesus, King of Glory!
Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.	Deliver thou the souls of all those that died in the faith of Jesus from pains everlasting and from the abyss unfathomed.

Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam; quam olim Abrahae promisisti et semini ejus.	Deliver them from the mouth of the lion, lest the jaws of the pit shall swallow them, and endless darkness enshroud them. Let holy Michael, leader of hosts, bring them forward into Thy holy splendor, as unto Abraham Thou didst promise, and his seed forever.
Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis quarum hodie memoriam facimus.	Sacrifice and prayer unto Thee, O Lord, offer we with praises.
Fac eas, Domine, de morte transire ad vitam.	Cause them, O Lord, to pass from death unto life everlasting.

"Sanctus"

(Fugue for Double Chorus)

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Benedictus qui venit in nomine Domini. Hosanna in excelsis.	Holy, holy, holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory. Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

"Agnus Dei"

(Soprano, Mezzo-soprano and Chorus)

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	Lamb of God, that takest away the sins of the world, Grant them Thine eternal rest.

"Lux Aeterna"

(Mezzo-soprano, Tenor & Bass)

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Light eternal shine down upon them, O Lord God, for evermore; and with all Thy saints let them be numbered everlastingly. Grant them rest eternal, and let there shine forth on them everlasting light.

"Libera Me"

(Soprano Solo, Chorus and Final Fugue)

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra. Dum veneris judicare saeculum per igneum.	Lord, deliver my soul from the doom of eternal death on the dread day of judgment; when the heavens and earth shall both be moved. When Thou shalt come in the midst of fire to judge the whole world.

Tremens factus sum ego, et timeo dum discussio venerit atqua ventura ira.	Full of terror am I and of dreadful fear of the judgment that shall come on the day of Thy wrath.
Dies irae, dies illa, calamitatis et miseriae, Dies magna et amaras valde. Dum veneris judicare, etc.	Day of anger, day of mourning, Utter confusion shall befall them, and utmost bitter sorrow.
Requiem aeternam etc.	Rest eternal, etc.
Libera me, Domine, etc.	Deliver me, O Lord, etc.

Biographical Sketch

Composer: Giuseppe Verdi

Dates: 1813-1901

Nationality: Italian

Family background: His father was an innkeeper.

Musical training: Verdi began his training with the local organist in Le Roncole and Provesi in Busseto. A merchant named Barezzi (whose daughter Verdi later married) enabled him to continue his music education in Milan. Verdi was refused admission to the Milan Conservatory. He failed the entrance exams and was criticized on his piano playing. His ability in composition was noted, but he was dismissed owing to insufficient technical knowledge.

Verdi then turned to private instruction with Vincenzo Lavigna. Verdi spent several periods of study with Lavigna, who was his main teacher.

Friends and associates: Verdi was married twice and outlived both of his wives. The first wife was Margherita Barezzi, the daughter of his early benefactor. Verdi's second marriage was the result of a long friendship with the opera singer, Guiseppina Strepponi.

Verdi gained numerous friends through his music and contacts in his travels. His contemporary, Rossini, was one of these. Another important associate was Boito, one of Verdi's librettists and an opera composer in his own right.

General remarks on life and works: Verdi is considered by most authorities to be the greatest composer of Italian opera. Nearly all of his life span was closely related to the opera houses. Only a relatively small portion of Verdi's music was written for a medium other than opera. Even his non-operatic works did not truly depart from the basic Italian operatic style, which he cultivated all his life. Some of his more famous works are: Rigoletto, La Traviata, Il Trovatore, Aida, Otello, and the Requiem Mass.

Owing to Verdi's great musical and financial success, he traveled extensively. He also became very involved with the Italian struggle for independence. He expressed his views in his opera, Un ballo in maschera, which describes the assassination of the Swedish king, Gustave III. Certain pressures forced him to transfer the scene of his opera from Sweden to Massachusetts, with Gustave III becoming Governor Riccardo of Boston. This episode stirred Verdi's admirers, who linked his name with that of Victor Emmanuel, the future King of Italy. The cry "Viva Verdi" became, by using the five letters in his name as initials, a political slogan: "Viva Vittorio Emmanuele Re D'Italia!"

Verdi's long life remained creatively fruitful. His opera Falstaff was completed in his 80th year. His works have become standard repertoire in major and minor opera houses in the world, and his vocal music has been performed in concert consistently.

Incidentally, if Giuseppe Verdi's name were anglicized, it would sound quite different, since he would be referred to as "Joe Green."

Bibliography

Grout, Donald Jay. A History of Western Music. New York: W. W. Norton, 1960. Pp. 553-57.

Slonimsky, Nicolas. "Verdi, (Fortunino) Giuseppe (Francesco)," Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958-65. Pp. 1698-1700. Suppl.: p. 133.

Toye, Francis. Giuseppi Verdi: His Life and Works. New York: Knopf, 1931.

Walker, Frank. "Verdi, Giuseppe (Fortunino Francesco)," Grove's Dictionary of Music and Musicians. 5th ed., 10 vols., ed. Eric Blom. New York: St. Martin's Press. 1954-61, VIII: 728-46. X: 452-53.

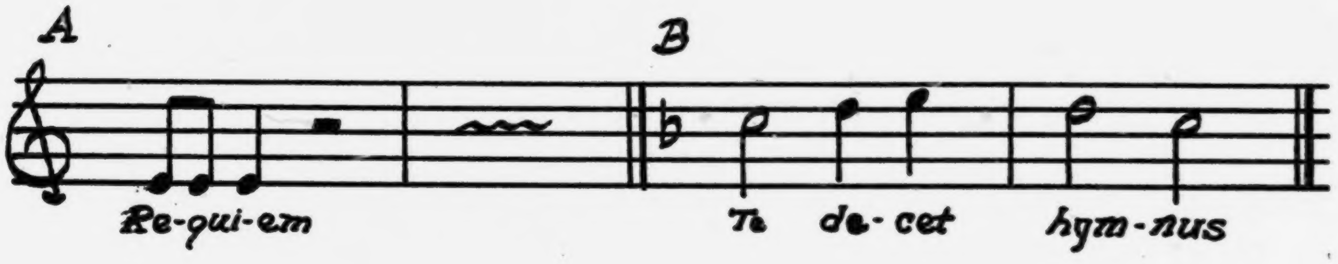
Readings for Unit VII

Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
Schubert	94-100	84-90
Verdi	228-32	168-73

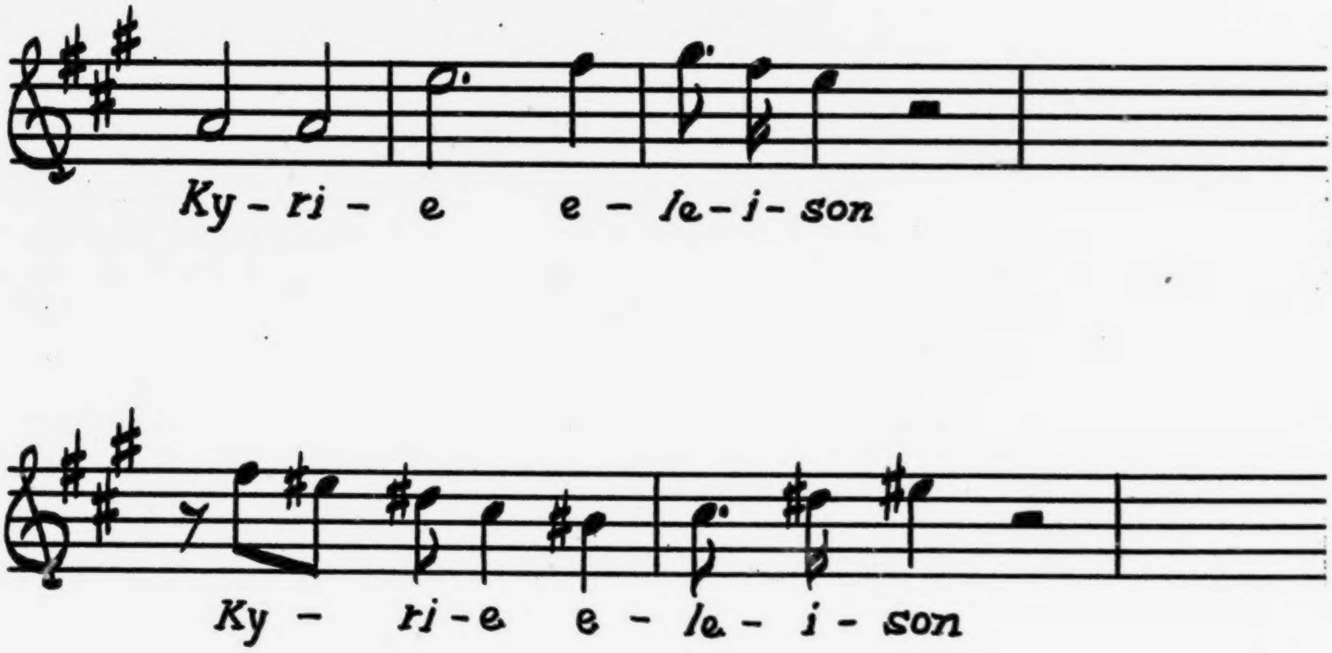
Bernstein, An Introduction to Music	Second Edition
Schubert	213-25

Themes -- Verdi, Requiem (for Four Solo Voices and Chorus)

1. Requiem: A B A design. Section B is a fugato.

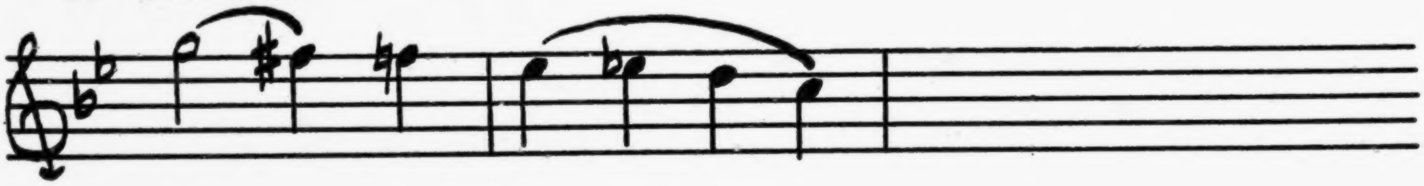

A
B
Re-qui-em
Te de-cet hym-nus

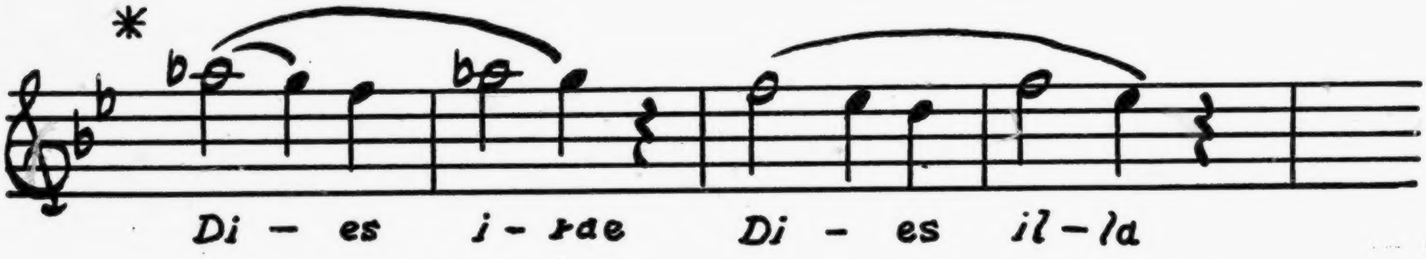
2. Kyrie eleison: Fugal treatment; uses augmentation and diminution.

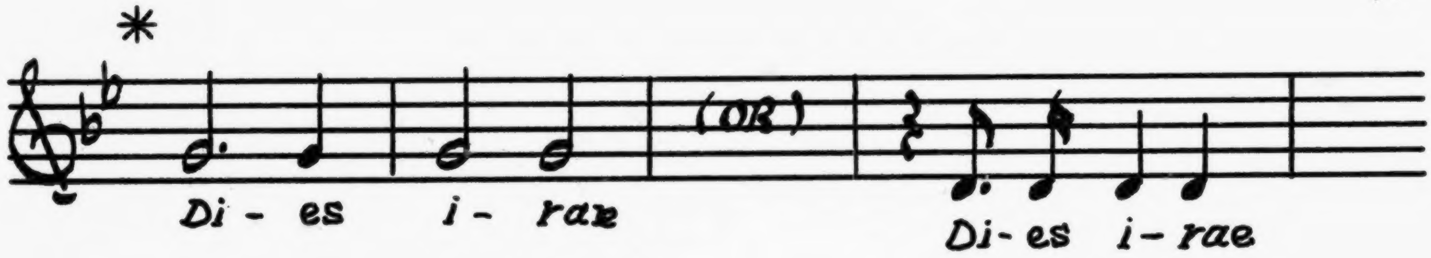

Ky-ri-e e-le-i-son
Ky-ri-e e-le-i-son

Requiem themes, continued

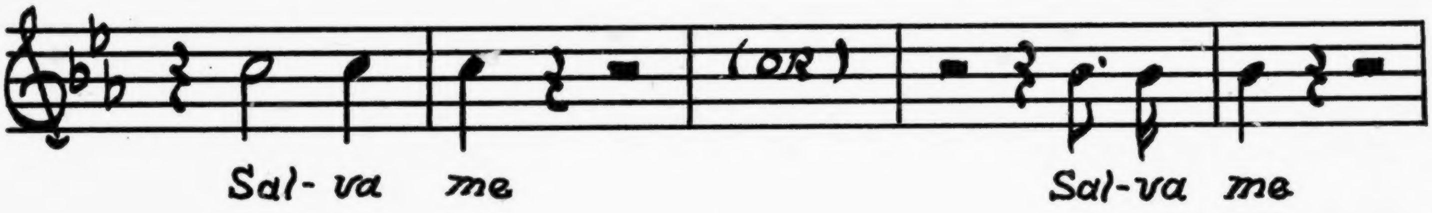
3. Dies Irae



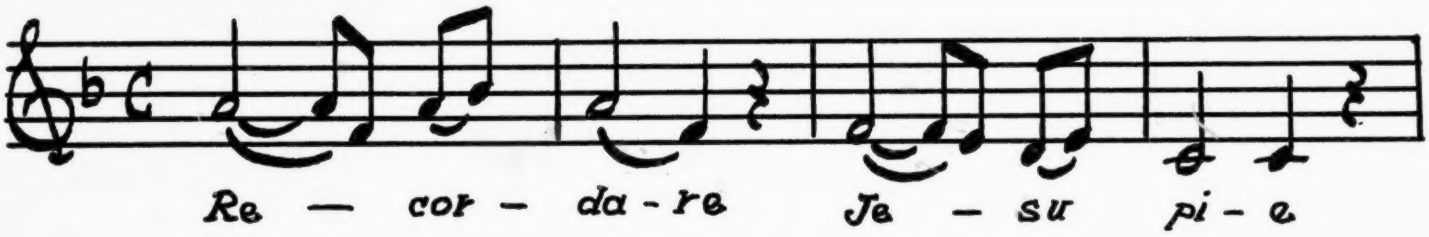

*
Di – es i – rae Di – es il – la


*
(OR)
Di - es i - rae
Di- es i - rae

7. Rex Tremendae


(OR)
Sal- va me
Sal- va me

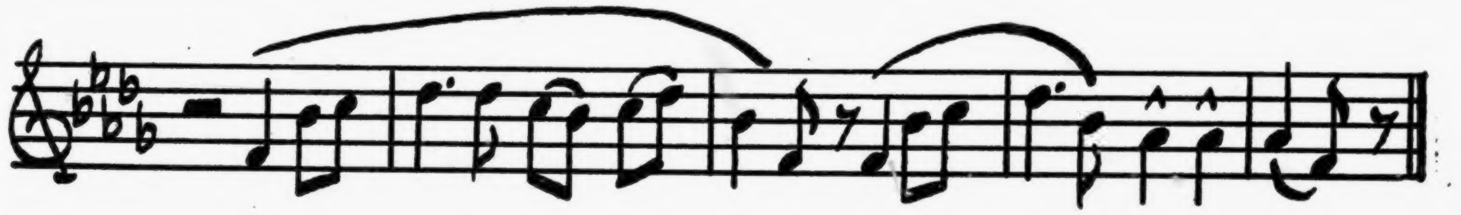
8. Recordare


Re — cor – da - re Je – su pi – e

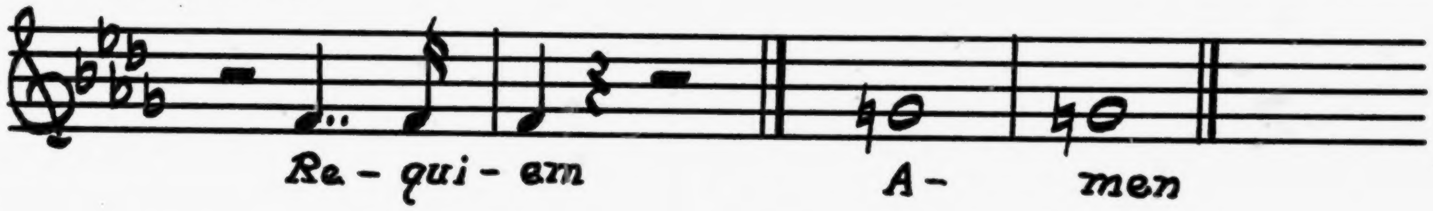
Requiem themes, continued

11. Lacrymosa ("O, what weeping"), the final section of the Dies irae.

Uses a polyphonic build-up of the flowing melody:

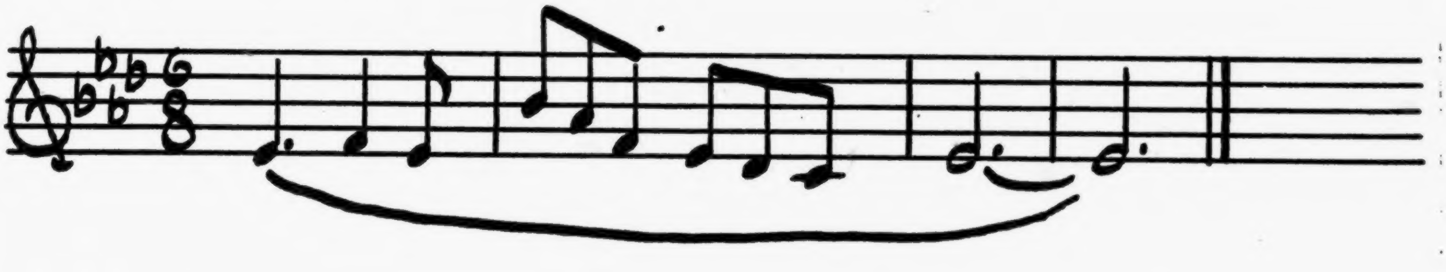


Closes with a prayer for rest and a sudden modulation for the final Amen:



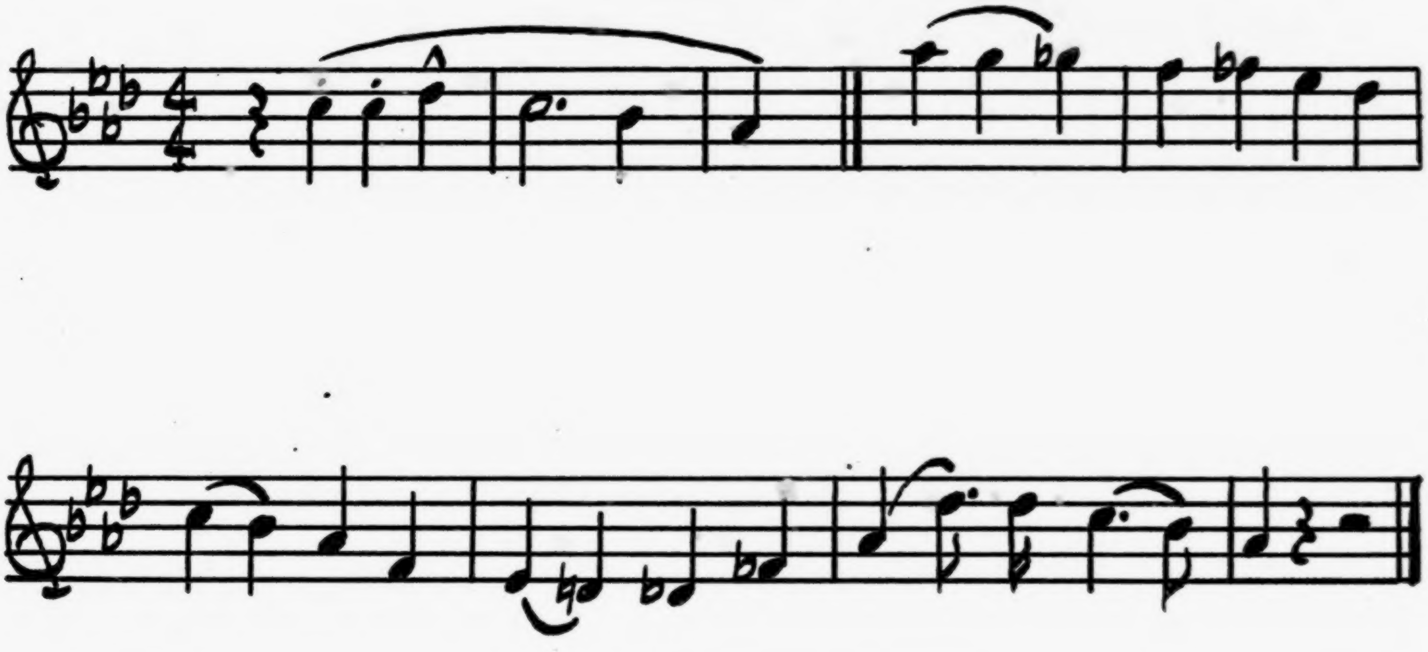
12. Fertorium: Domine Jesu Christe!

The introductory and closing sections are based on the melody:



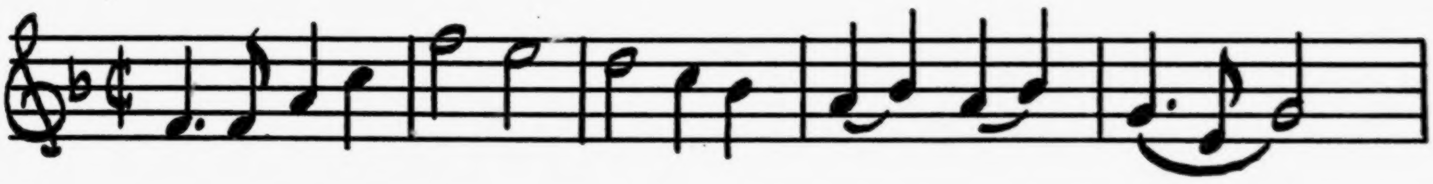
Requiem themes, continued

The central portion of the Fertorium is an A B A design; the A sections are based on imitative treatment of the two themes:

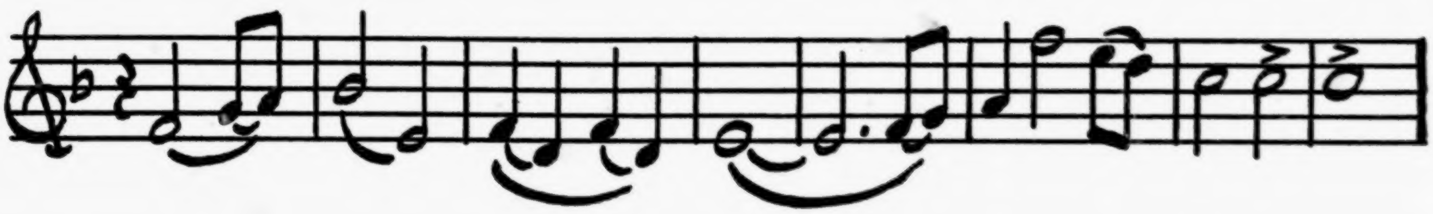


13. Sanctus. A double-fugue -- two choruses

Fugue subject, first chorus:



Fugue subject, second chorus:



Unit VIII

BACH AND HANDEL: THE CULMINATION OF THE BAROQUE

Introduction

The first piece studied in the Baroque unit is Handel's Messiah. It provides a logical connection with the previous unit on choral music and, in the sequence of this course outline, is appropriate for the season when it is studied. It is also a work which many students will have heard, at least in part, and many school choral libraries will contain some of the numbers. The Water Music Suite follows -- it provides excellent examples for the study of binary and ternary forms. The Bach "Mighty Fortress" cantata serves as an example of Bach's works for the Lutheran church. This particular cantata is chosen because, again, at least some of the students will be familiar with the Luther chorale tune. The Toccata and Fugue in D Minor represents Bach's organ works, and the Brandenburg Concerto No. 5, which was briefly taught at the end of Unit VI, may be reviewed and studied in more detail.

Several points of comparison might be emphasized in this unit. The unique feature of Baroque style should be compared with those of later periods and many differences can be detected between the styles of Bach and Handel. Some features of Handel's music, for example, are closer to the style of Haydn than of Bach.

Many new terms arise in studying Baroque music, such as "concertino," "ripieno," and "tutti" with regard to the concerto grosso, and "thorough-bass" or "figured bass." These, and others, must be explained carefully as they are encountered.

The materials of this unit include lists of Baroque paintings, sculpture and architecture which, if they are available, might lead to better understanding of the Baroque musical style. If there are students in the class who are particularly interested in art, they might be given the opportunity to present class reports. One or two class periods might also be set aside for students to make reports on the music of earlier Baroque composers, such as Corelli, Vivaldi, the Scarlattis, the Couperins, or Rameau. Reports should be confined, however, to composers whose music is available to the class. "Dry" reports of biographical facts without music will probably be meaningless.

Handel's Messiah

Suggestions for Teaching

No materials have been included for the Messiah. Since many school choral libraries will include multiple copies of some of the numbers, it is suggested that the music be passed out to the class and followed while listening. If time allows, the entire work might be listened to with close examination of only those numbers for which the class has music. Concentration might be placed on texture and melody (locating points of imitation and sequence) and on the cadences or "points of arrival" for those numbers. In the pieces for which music is not available the class can be directed to listen for the same qualities, to distinguish between "dry" and "accompanied" recitatives. and to listen for the large ABA form of the da capo arias.

Biographical Sketch

Composer: George Frederic Handel

Dates: 1685-1759

Nationality: English (naturalized)

Family background: Handel was born in Saxony (the southern part of what is now East Germany). His father was a barber-surgeon by profession, and the family was of middle-class means. Although the father provided music lessons for George Frederic, he was opposed to his son's becoming a professional musician as he regarded it too insecure.

Musical training: At the age of eight Handel began studying music with Zachau, a church organist. In three years he had learned all that his teacher could teach of harmony and counterpoint, the organ, harpsichord, violin, and oboe. At age seventeen Handel entered the University at Halle for the study of law, as his father had wished. However, after one year he left the University and went to Hamburg to pursue his musical leanings. He took a job as a player in the opera-house orchestra and worked diligently to complete his musical education. From 1706 to 1710 he travelled about Italy and thoroughly familiarized himself with that national style.

Friends and associates: As a young man Handel became acquainted with the most important Italian musicians of the time; their influence can be detected in his music. His first employer, the Elector Georg of Hanover, was later to become King George I of England. In London Handel enjoyed the patronage of the royal family and other influential persons.

General remarks on life and works: Handel was one of the best-known musicians of his day. His operas were extremely popular in England; and when audiences began to turn away from the serious Italian-style opera, Handel seized upon the idea of the oratorio. The Biblical subjects with English texts, chorus and soloists, and without staging, had greater appeal for the growing middle-class public. In all, Handel wrote twenty-six oratorios; they are probably his best-known works. He wrote at least forty operas, but they were rarely performed outside London.

Handel became a British subject in 1726, and he must be regarded as an English composer since his entire adult life was spent in England and all of his important works were written there. The esteem in which he was held is indicated by the fact that he was buried in Westminster Abbey with public honors.

Handel was a direct, honest sort of man with a commanding personality. He was a promoter and an opportunist, characterized by some as a glutton and a tyrant and by others as a generous, honorable man with a sense of humor and a fundamental piety.

Besides the operas and oratorios Handel wrote much other vocal music, both sacred and secular. His instrumental works are less numerous; but he was a great improvisor at the keyboard, and many of those pieces were simply never written down. His twelve Concerti Grossi, Op. 6, are considered, along with Bach's Brandenburg Concerti, to be the finest examples of that Baroque form.

Handel's Water Music Suite

Guide to the Materials

In beginning the study of the Water Music some time should be devoted to the Baroque suite as a general type, noting features that the pieces of a given suite hold in common as well as those that contrast. It should be pointed out also that the Water Music Suite is not entirely typical of the German keyboard suite type.

Two items included in the materials for the Water Music are a thematic index of the complete twenty-movement suite and an outline of the forms and key relationships of the twelve movements of a shorter recorded version. The shorter version might be used for class study, reserving the complete version for laboratory listening (if a recording is available in the school library).

The laboratory tape is coordinated with the formal outline. Some teachers may want to begin class study before placing the formal outline in students' hands. Movements 5-12 of the shorter version provide excellent practice in recognizing simple forms. After doing one or two as a class, individuals might be asked to note the forms of others as a graded exercise in class. After the papers are corrected students can check their own work against the formal outline while listening to the laboratory tape.

Student's Outline of The Baroque Suite

The suite is an instrumental composition consisting of a number of movements. Some suites had as few as four movements, others as many as twenty or twenty-five. The movements of a suite generally have several common characteristics -- they share the same key; they are all basically dance types; and their forms are similar if not identical. They contrast in meter and tempo. The suite originated in the Baroque Era.

The German keyboard suite had reached a certain order of movements by 1700. It consisted of four standard dances: the allemande, courante, sarabande, and gigue. Other optional dances were often inserted between the sarabande and gigue. The somewhat international flavor of the suite is interesting -- the allemande is a dance of German origin, the courante is French, the sarabande Spanish, and the gigue (jig) English.

The meter and tempo of the four standard suite movements is:

allemande	4/4 or ¢, moderate tempo
courante	3/2 or 6/4 (often alternating), moderate
(corrente)	3/4 or 3/8, quick tempo
sarabande	3/4 or 3/2, slow tempo
gigue	6/8, 6/4, 12/8, 3/8, quick tempo

The corrente is an Italian dance sometimes used in place of the French courante.

Handel's Water Music Suite is an orchestral suite that originally consisted of twenty movements. Present-day performances often present only six to twelve of these. The suite was written for a "barge party" on the River Thames on July 17, 1717. The recently crowned King George I and his party "took water at Whitehall in an open barge and went by the river towards Chelsea." The King reportedly liked Handel's Water Music so well that he had the entire suite played three times during the round trip.

The order of movements in the original version is as follows:

1. Overture (Grave-Allegro)
2. Adagio e staccato
3. Allegro-Andante-Allegro
4. Menuet
5. Air
6. Menuet
7. Bourree
8. Hornpipe
9. Andante
10. Allegro moderato
11. Hornpipe
12. Menuet
13. Aria (Allegro)
14. Loure (Lentement)
15. Air
16. Menuet
17. Menuet
18. Andante moderato
19. Andante
20. Chorus

Teacher's Outline

Handel, Water Music Suite

(As performed by the London Symphony Orchestra, Counterpoint #606)

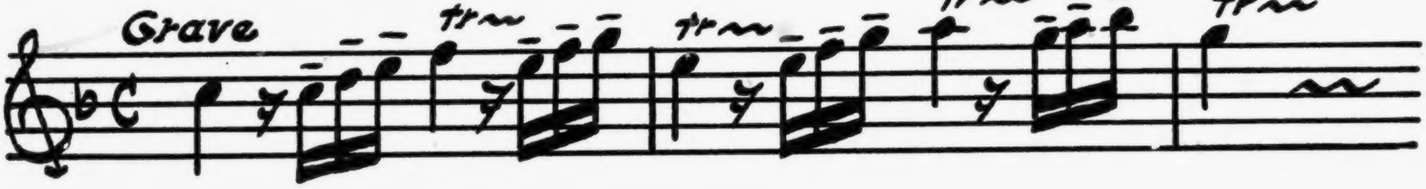
riginal Version	Counter-point #606		
(1)	1. Overture	F major	Grave and Allegro (ritornello)
(2)	2. Adagio	D minor	A B (oboe solo) d: i - v v - i (V)
(3)	3. Allegro	F major	A B a a b b^1 b^2 b^3 cad. a cad. F: I V I-V- I- V- I- I- I
(3)	4. Andante	D minor	a a^1 a^2 a^3 a^4 d: i i v III i (V)
(4)	5. Menuet-Trio	F major (D minor)	A (menuet) B (trio) A (menuet) a a b c d a b F: I- V- I d: i v F: I- V- I
(5)	6. Air (Andante)	F major	A B (repeated with different instrumentation) a b c a F: I- V IV- V- I
(16)	7. Menuet	G minor	A B a a b b g: i-III III- i
(17)	8. Menuet	G minor	A B A a a b b a a g: i III i

(18) (19)	9. Ariette	G minor	A a a b b g: i III-i	B c c d d G: I- V- I	A a b g: i-III-i
(13)	10. Aria	G major	A a a b G: I- V- I	B c c d g: i-III-i	A a b G: I-V-I
(12)	11. Menuet	G major	A a a I- V	B b V-I	
(11)	12. Hornpipe (and Trio)	D major	A D: I-V-I	B b: i-v-i	A D: I

Handel, Water Music Suite

Thematic Index

*1. Overture (French style)



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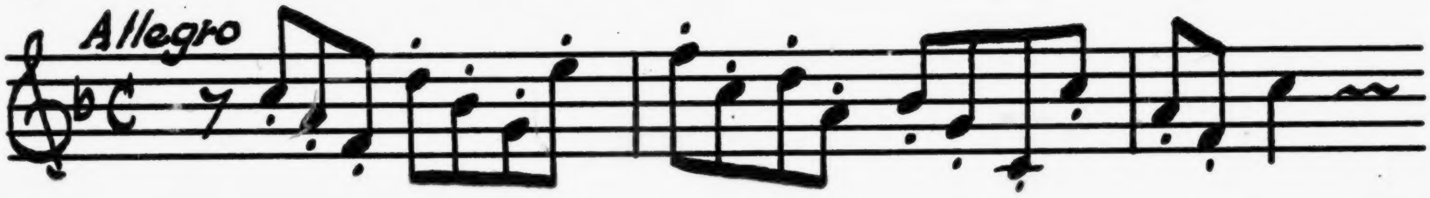
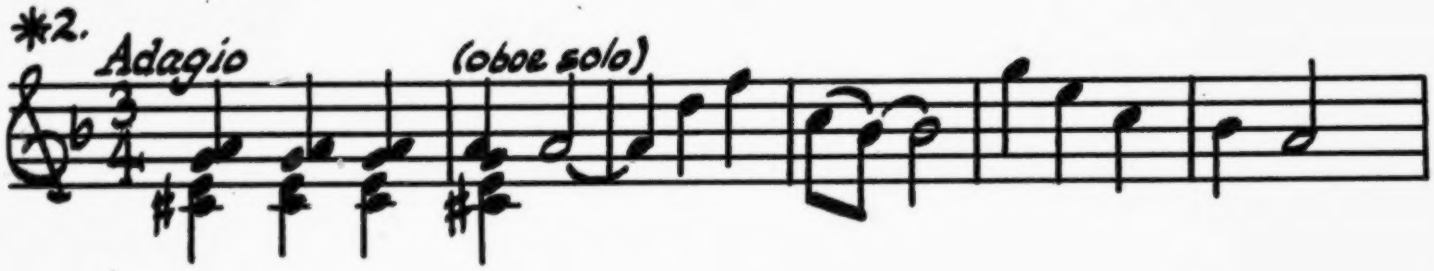
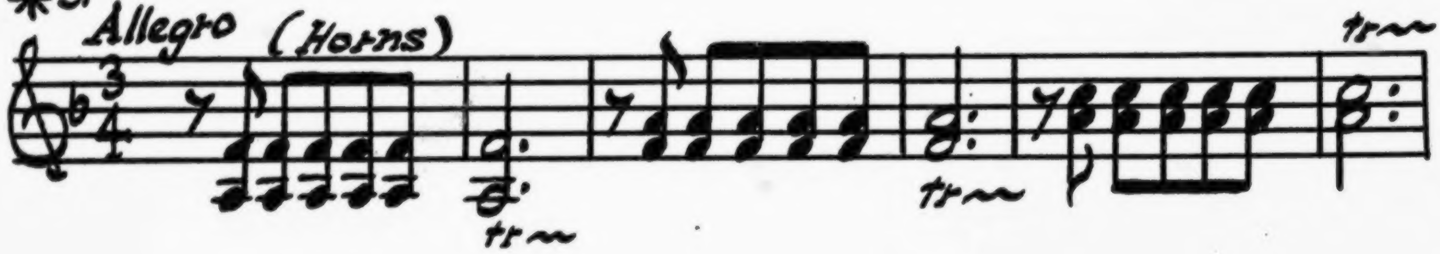


*2.

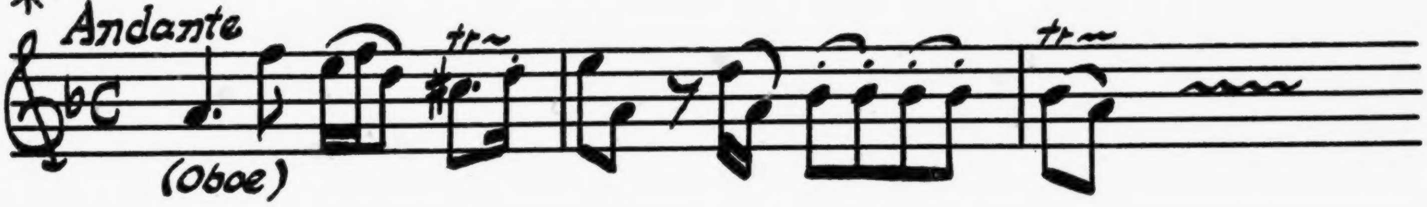

Adagio
(oboe solo)

*3.

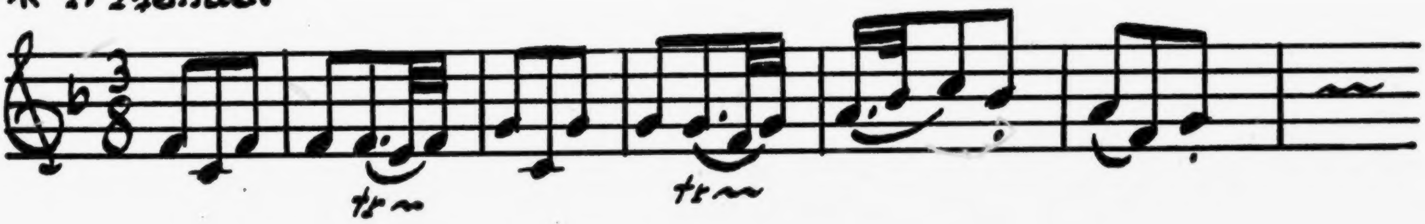

Allegro
(Horns)
tr

Water Music Thematic Index, continued

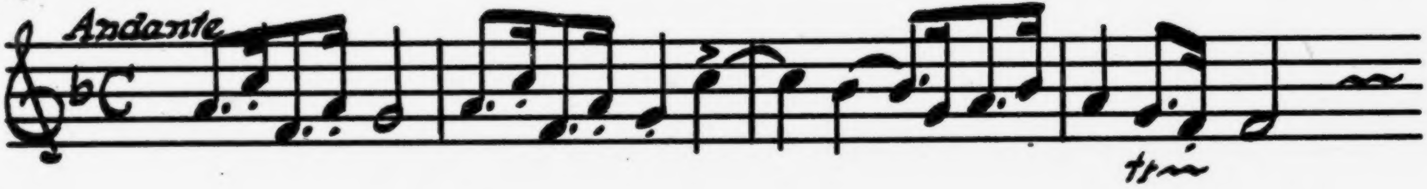
*


Andante
(Oboe)
tr
tr

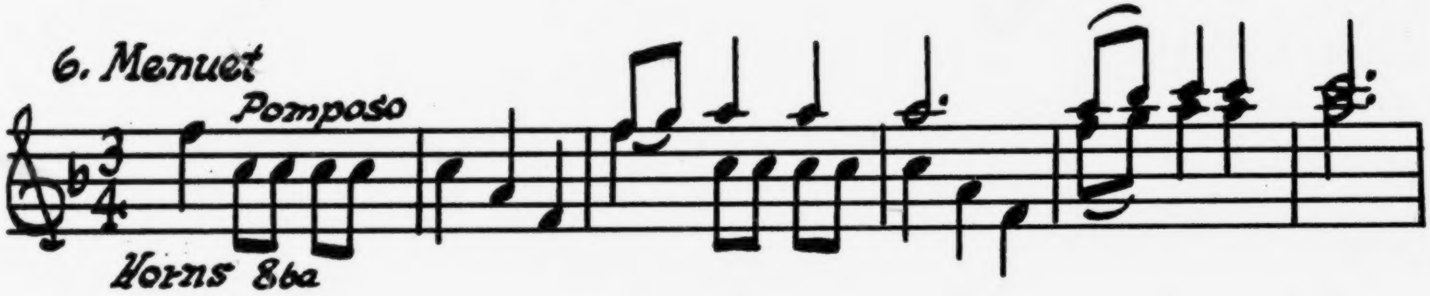
*4. Menuet



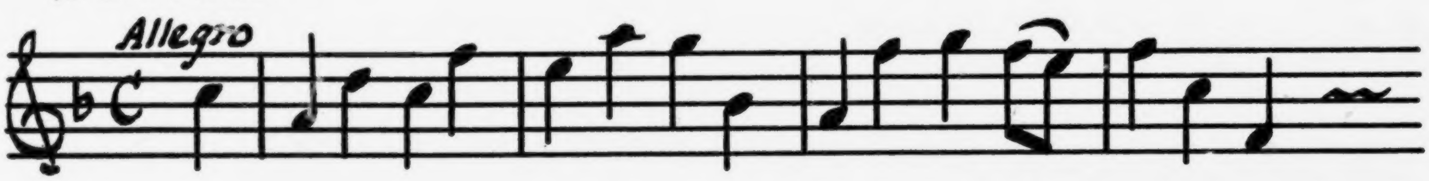
*5. Air



6. Menuet


Pomposo
Horns 8ba

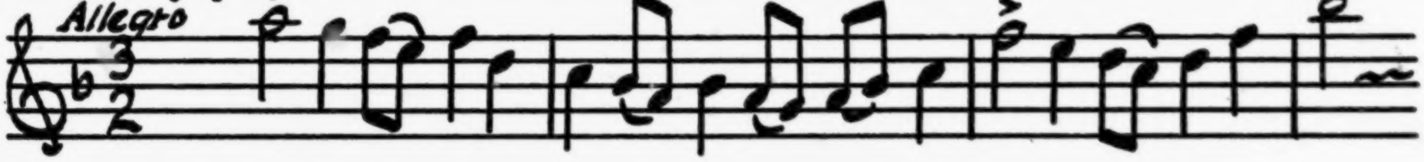
7. Bourreé



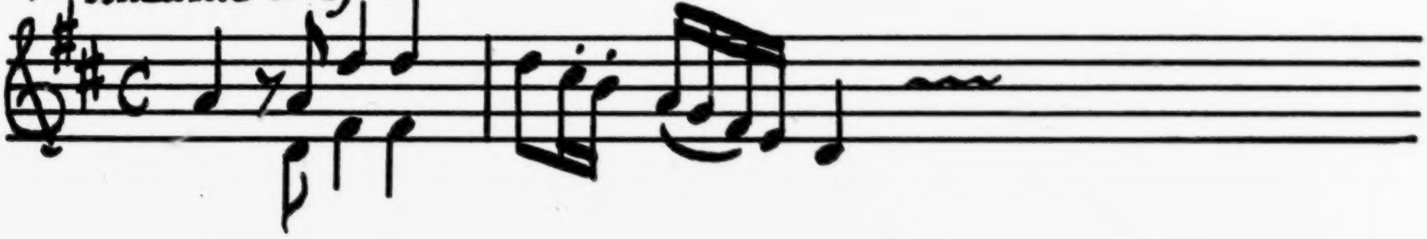
Water Music Thematic Index, continued

8. Hornpipe

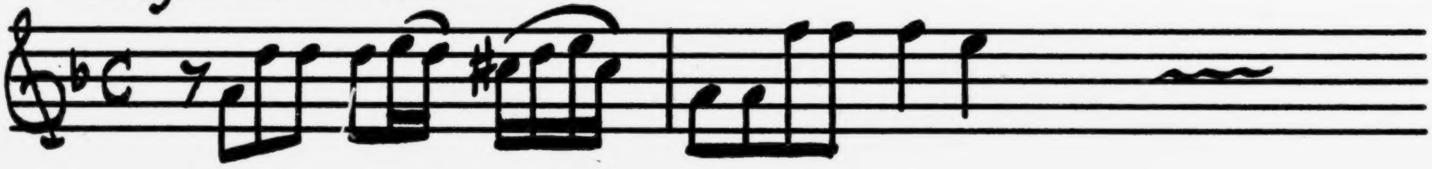
Allegro



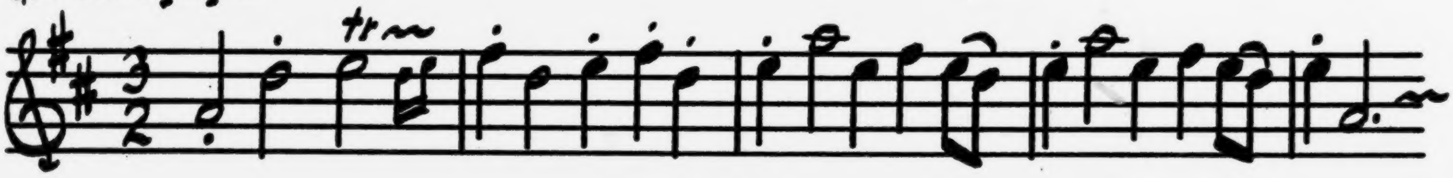
9. Andante allegro



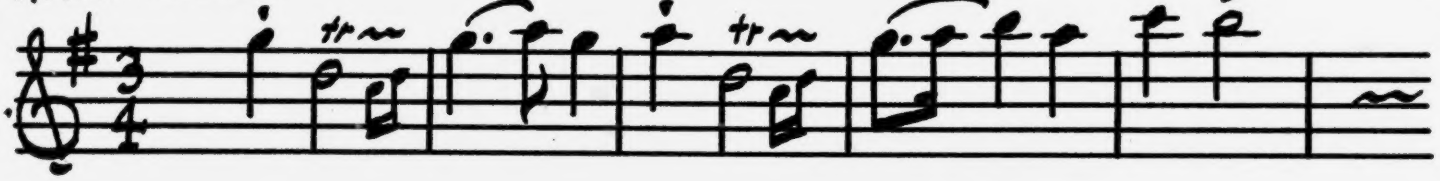
10. Allegro moderato



11. Hornpipe

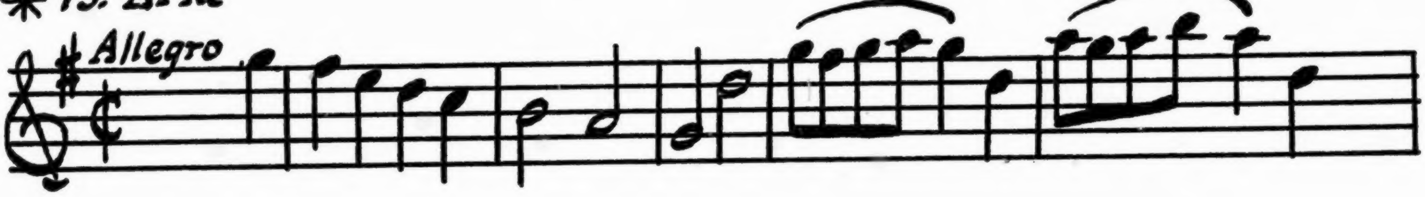


*12. Menuet

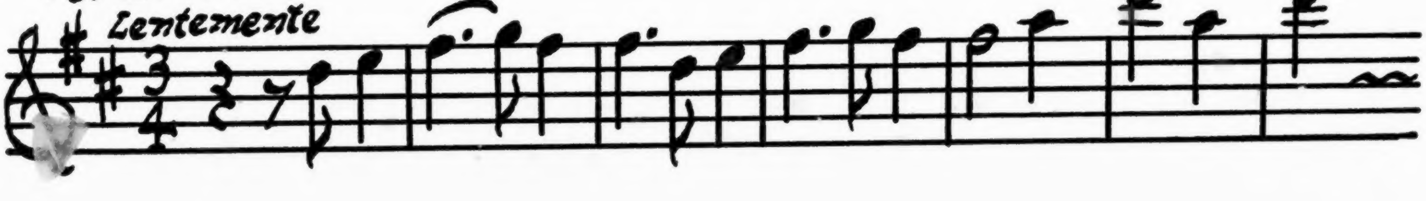


Water Music Thematic Index, continued

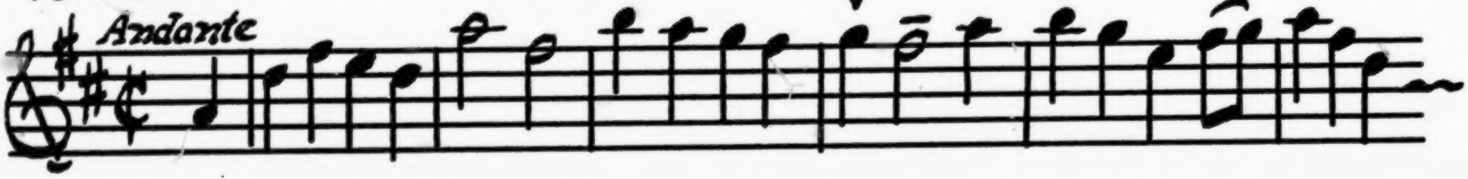
✱13. Aria



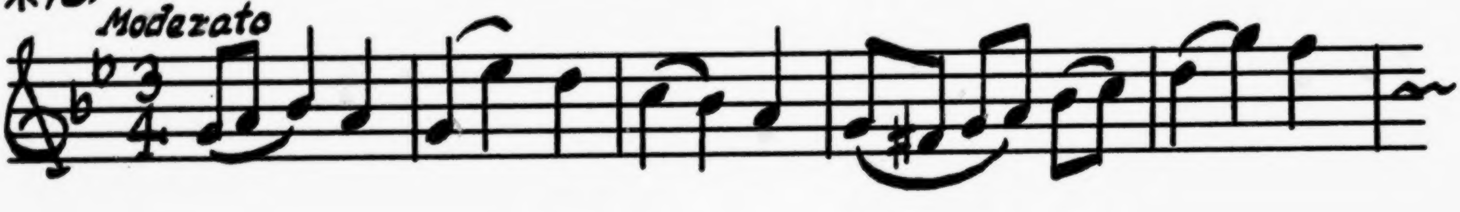
14. Loure


Lentemente

15. Air

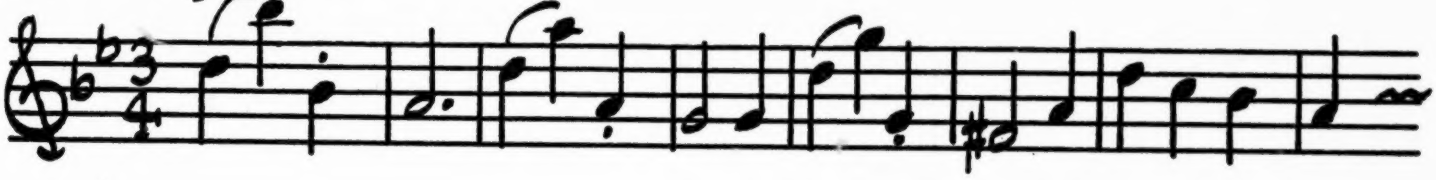


✱16.

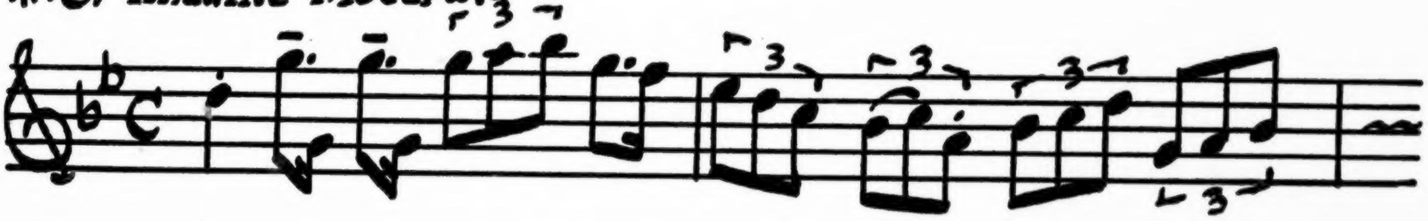


Water Music Thematic Index, continued

*17. Allegretto

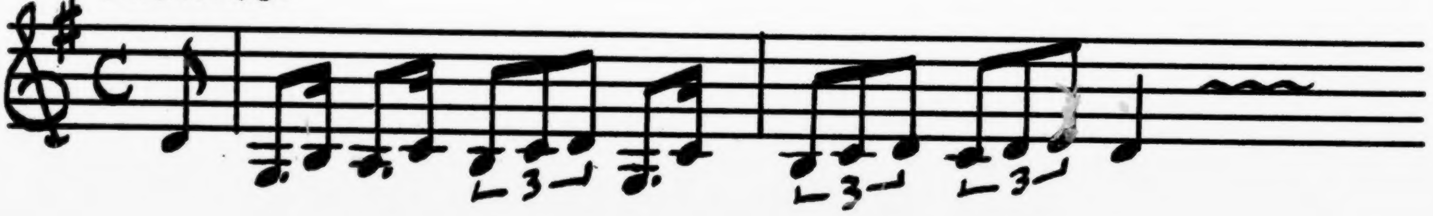


*18. Andante moderato



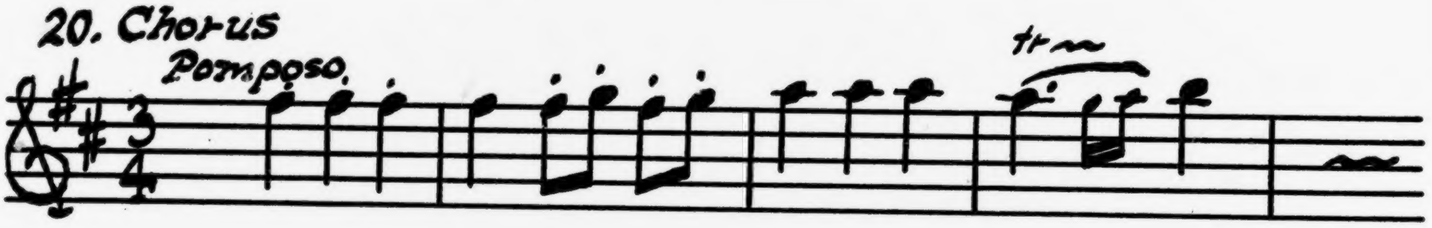
*19.

Andante



20. Chorus

Pomposo



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Finney, Theodore M. A History of Music. Rev. ed. New York: Harcourt, Brace & World, 1947. Pp. 339-48.

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Harman, Alec and Wilfrid Mellars. Man and His Music: The Story of Musical Experience in the West. New York: Oxford University Press, 1962.

Slonimsky, Nicolas. "Handel, Georg Friedrich," Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958-65. Pp. 649-53. Suppl.: p. 53.

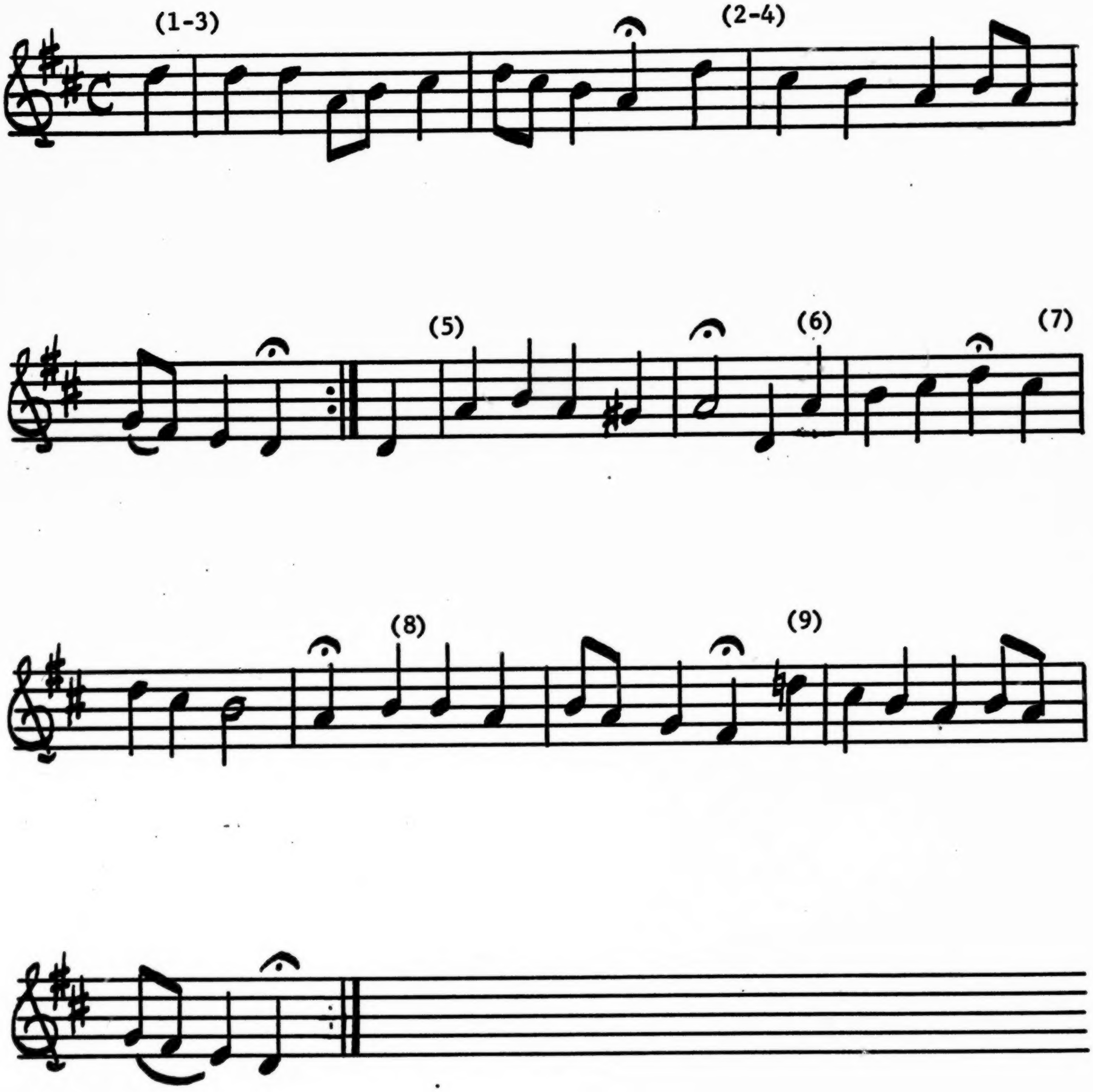
Bach's Cantata No. 80

Guide to the Materials

The study of the "Mighty Fortress" cantata should begin with several listenings to the final movement, the chorale. It is important that students know the chorale tune well before studying other movements of the cantata. After one or two listenings the class might sing the melody, then listen again.

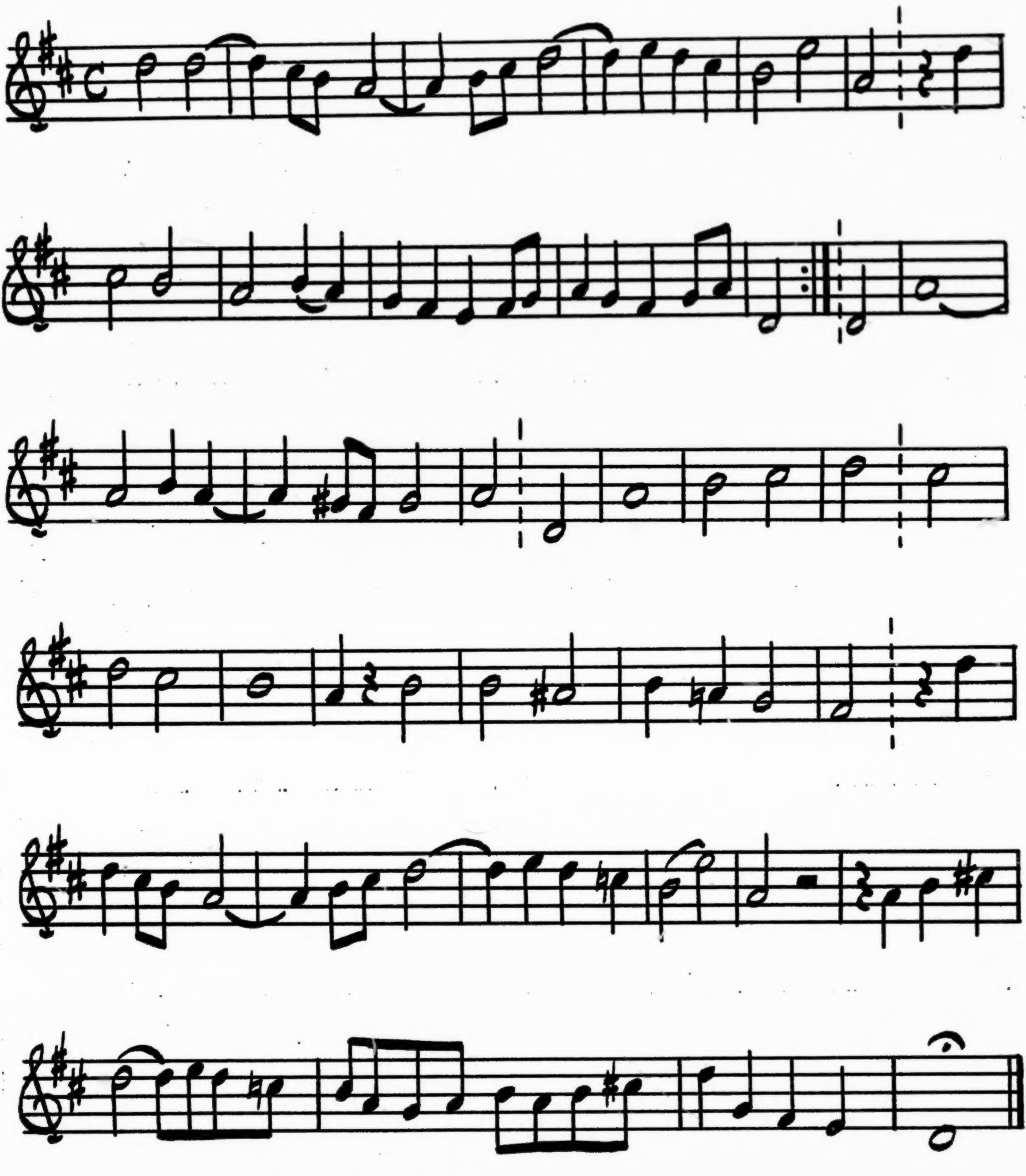
A guide to the structure of the first movement is provided on the laboratory tape. The numbers on the chorale melody sheet are provided for use with the tape. A separate sheet of the fugue subjects of the first movement is also included in the materials. As a simple assignment students might be asked to compare the fugue subjects with the chorale melody, circling the melody notes in the subjects. Some students will need this type of exercise to readily detect the chorale melody in the subjects. Also, in listening for the imitative quotations of the chorale lines at the close of each fugue exposition, most students will need to concentrate on the second entry, the low voices, since that will be less apparent than the high voice entry. A set of transparencies is included in the materials to assist with the presentation of this feature in the first movement. The teacher should place them on the projector platform shortly after the beginning of each fugue exposition so that students can see what they are listening for.

Martin Luther, Ein feste Burg ist unser Gott
("A Mighty Fortress Is Our God")



Bach, Cantata No. 80 (Ein feste Burg ist unser Gott)

No. 1, Chorus -- Fugue Subjects



No special materials have been included for the remainder of the cantata, but after a thorough study of the first movement the chorale melody will be very apparent in the other movements where it is employed. Some discussion of a comparison between the cantata form and the previously studied oratorio form should take place -- their differences in scope and function and their similarities of textual material and types of movements.

Text of Bach's Cantata No. 80 (A Mighty Fortress Is Our God)

I: Chorus

A stronghold sure is God our Lord/ whose strength will never fail us;/
He keeps us free from all the horde/ of troubles that assail us,/
Our ever evil foe/ would fain work us woe;/
With might and deep guile/ he plans his projects vile,/
On earth there's not one like him.

II: Aria for Bass and Soprano Choir

(Soprano)
Standing alone are we undone,/ the Fiend would soon enslave us;/
But for us fights a mighty One/ whom God has sent to save us./
Ask ye, who this be?/ Christ Jesus is He,/
Lord God of Sabbaoth,/ there is no other God;/
He can and will uphold us.

(Bass)
Every soul by God created,/ has by Christ been liberated./
They whose Jesus' standard bear,/ to His service dedicated,/
All will in His victory share.

III: Bass Recitative and Arioso

Thou child of God, consider what complete devotion the Savior showed for you in His supreme atonement,
Whereby He rose triumphant over Satan's Horde, and human sin and error and all things base.
Let not, then, in your being the Evil One have a place.
Let not your sins convert the Heaven there within you, into a desert!
Repent now of your guilt in tears, that Christ the Lord to you be fast united.

IV: Soprano Aria

Come dwell within my heart/ Lord Jesus I adore Thee./
Bid evil all depart/ and let Thine image ever shine before me./
Away sin, how base thou art!

V: Chorus

Though fiends appear on every hand/ all eager to devour us,/
We need not fear;/ we can withstand and baffle all their power./
The Arch-Fiend of all,/ shall not us appall,/
His might is laid low,/ he cannot strike a blow;/
One word from God will fell him.

VI: Tenor Recitative

So take thy stand with Jesus' blood-bespattered banner, O soul of mine,
And trust thee ever in His power divine!
Yea, He will lend His might to gain for thee thy crown of glory.
Go joyous forth to fight!
If thou but hear God's word and do as He command thee,
No foe, however mighty, can withstand thee,
Salvation now is sure, thy refuge is secure.

VII: Duet for Alto and Tenor

Blessed he who praise God,/ whose words will sanctify him;/
More blessed still is he/ who bears Him in his heart./
With him will grace abound/ nor can the foe come nigh him;/
At last will he be crowned,/ when death shall set him free.

VIII: Chorale

The Word of God will firm abide/ against our foes assailing,/
For He will battle on our side,/ an ally never failing./
Though, they take from me here/ all that I hold dear/
I will not complain,/ their vantage will be vain,/
God's might is all prevailing.

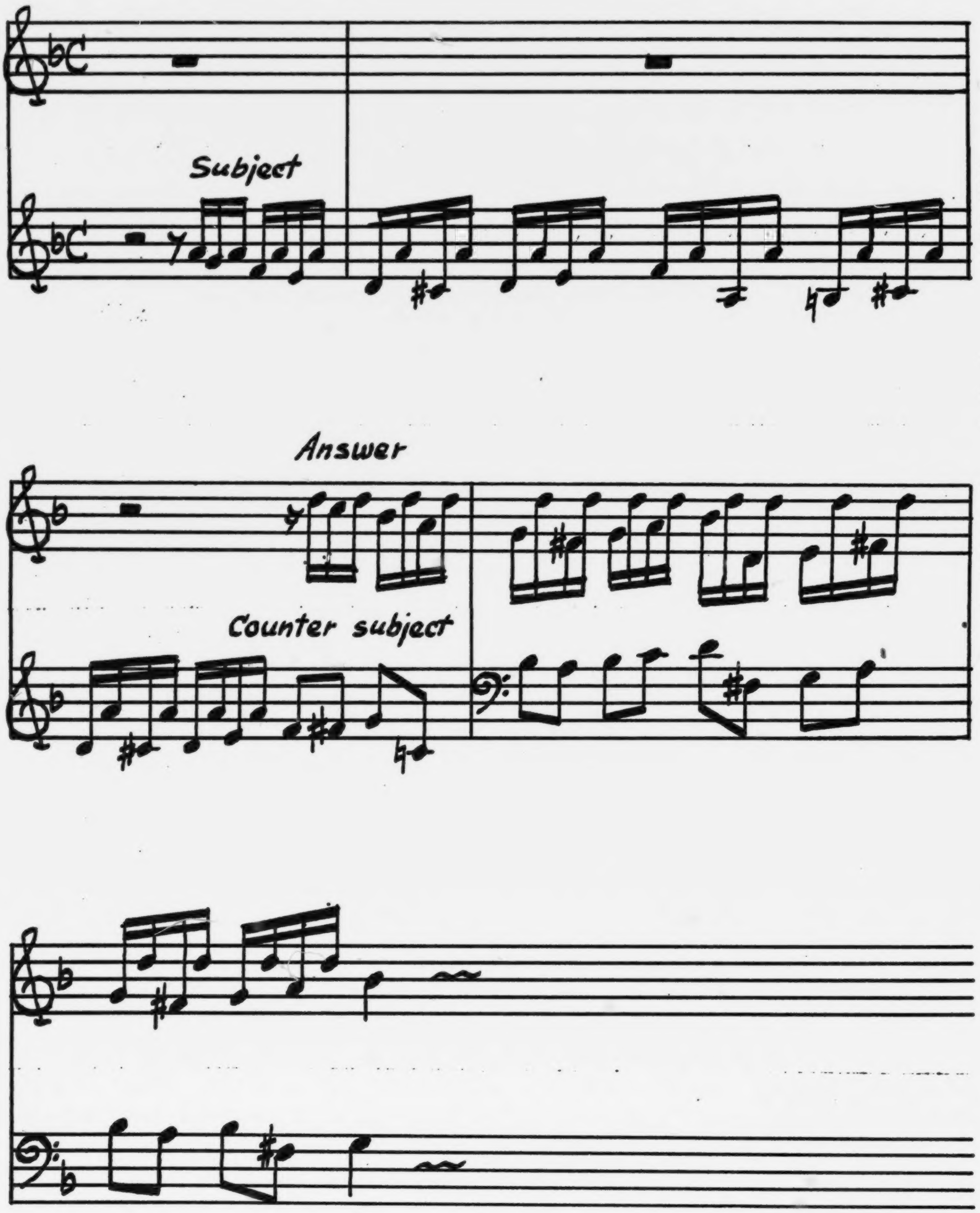
Bach's Toccata and Fugue in D Minor

Guide to the Materials

A definition and explanation of the derivation of the term "toccata" should precede the study of this piece. In studying the toccata itself, students can be directed to listen for its relatively simple, dominant-tonic, harmonic structure. Discussion can also be directed toward the contrast of the free toccata style and the stricter fugue style. Careful explanation of the terms "subject," "answer," and "counter-subject" should precede the detailed study of the fugue. The materials include a sheet of the first few measures of this fugue; it should help in clarifying the definitions. A laboratory tape for the piece is also included.

Bach, Toccata and Fugue in D Minor

Fugue Subject, Answer, and Counter-Subject


Subject
Answer
Counter subject

Bach's Brandenburg Concerto No. 5

Guide to the Materials

The Baroque unit may be concluded, if time allows, with a review of the Brandenburg Concerto No. 5. The tapes and materials from Unit VI may be used again. Discussion should bring out students' reactions to and understanding of the piece now, after studying other music of the Baroque, as compared to their impressions when the piece was first studied. Some teachers may wish to use the Laboratory Tape A as a quiz.

Transparencies of the ritornello and solo thematic materials have been included. They should be used particularly if the study of the piece in Unit VI was not this intensive. If the other movements of the concerto are not studied, the class should hear the piece in its entirety at least once. This piece might be used to summarize and review some salient Baroque style characteristics, such as the driving rhythm, bass strength and movement, thorough-bass practice, continuous and overlapping phrases, sequence and imitation, terraced dynamics and instrumental colors.

Biographical Sketch

Composer: Johann Sebastian Bach

Dates: 1685-1750

Nationality: German

Family background: Johann Sebastian came from a family in which many members had been eminent musicians for seven generations. Between 1575 and 1685 at least 30 of his relatives or ancestors were well-known as organists, cantors, and town musicians. The Bachs were generally modest, frugal, industrious, and pious, dedicating their art to the service of religion.

Musical training: Bach received his earliest training on the violin from his father, a town musician of Eisenach. After the death of both his parents when he was ten, he lived with his brother Johann Christoph, who taught him to play keyboard instruments. He studied the music of other composers by copying or arranging their scores, a laborious task which, since frequently done with poor lighting, led to the weakening of his eyes and hastened his eventual blindness.

Friends and associates: A devoted family man, Bach was quite provincial in that he never travelled more than a few miles from the place of his birth. His music was probably influenced by compositions of the organists Böhm and Buxtehude. He was aided considerably by his second wife Anna Magdalena, a woman of cultured musical taste. She wrote out parts for many of his cantatas. Thirteen children were born to them; he already had had seven during his first marriage.

General remarks on life and works: Bach's life is usually divided into four periods corresponding to the positions where he was employed. His successive positions include that of organist at Arnstadt, organist at Mühlhausen, court organist and concert master at Weimar, orchestra director and court composer at Cöthen, and finally cantor of the Thomasschule (school) at Leipzig, where he also served as organist and music director at two churches.

His leading characteristics were acute intellect, strength of will, love of order, and a high sense of duty. His home life was always of the happiest.

Bach's contrapuntal skill has never been surpassed. His music gives evidence of great harmonic ingenuity, and many of his organ toccatas, fugues, and especially his orchestral works, have a characteristic driving rhythm. His works include much vocal church music, organ music, chamber music, and orchestral music. His most famous compositions are the *St. Matthew Passion*, the *B Minor Mass*, the *Goldberg Variations* (for harpsichord) and the six *Brandenburg Concertos*.

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Terry, Charles Sanford. *Bach: A Biography by C. S. Terry*. London: Oxford University Press, H. Milford, 1928.

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Teacher's Outline of Baroque Art

Paintings

El Greco	Descent from the Cross
Hals	The Drunkard
Rembrandt	Anatomy Lesson
	The Night Watch
	Old Man in a Red Cap
	The Noble Slav
	Supper at Emmaus
	Descent from the Cross (etching)
Rubens	Rape of the Daughters of Leucippus
	The Last Judgment
	Suzanne Fourmont
Tintoretto	Last Supper

Portraits

Rembrandt	Lady with a Pink
Velasquez	Innocent X

Sculpture

Bernini	David
	Ecstasy of St. Theresa
	Apollo and Daphne
	Tomb of Alexander VII

Architecture

Rome
    Bernini - Plaza of St. Peter's (1656-1663)
    Borromini - Sant' Agnese (1653-1657)
    Maderna, Bernini, Borromini - Barberini Palace
    Vignola, della Porta - Church of Il Gesu (1568-1584);
        - decoration (1683)
Venice
    Baldessare Longhena - Santa Maria della Salute (1631-1682)
Dresden
    M. Poppelmann - Wall pavilion at Zwinger Palace (1711)
Paris
    Francois Mansait - Church of the Val-de-Grace (1645-1650)
    Claude Perrault - East front of the Louvre (begun 1546)
Turin
    Guarino Guarini - Facade of the Carignano Palace (c. 1680)

Readings for Unit VIII

Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
The Baroque Era	384-390	264-270
Baroque Music	390-403	260-277
Instrumental Form of the Baroque	407-416	282-289
Vocal Forms of the Baroque	403-407	277-282
Handel, The Messiah	446-458	303-316
J. S. Bach	427-433	289-295
Bach, Brandenburg Concerto No. 2	436-437	

Bernstein, An Introduction to Music	Second Edition
The Baroque Epoch	72- 74
Handel, The Messiah	114-126
J. S. Bach	75- 76
Bach's Music	
The Suites	80- 81
The Fugues	87- 92
Organ Music	92- 95
Orchestral Music	99-104
Church Cantatas	106-108

Unit IX

EARLY MUSIC

Introduction

In beginning Unit IX, students should understand that "early music" is used here to mean the music that immediately preceded and led into the common practice period, which may be said to have begun around 1600 and lasted until about 1890 or 1900. No attempt has been made to include plainsong, the Greek modes, or any music of other than the Western world in these materials. Some teachers may want to introduce this unit with a survey of plainsong, early organum, or the general style characteristics of the ars antiqua and ars nova.

The earliest piece studied is the Missa Pange lingua of Josquin Des Prez. Students should be somewhat familiar with the parts of the mass from the earlier study of the Verdi Requiem, so that major attention can be devoted here to the style characteristics of the music; materials provided are for the "Kyrie." A secular chanson by Josquin, such as "Faulte d'argent," might also be included in the class listening.

Renaissance instrumental music is included primarily to introduce the class to early instruments and their timbres. One or two class sessions may be spent in describing the instruments (with the aid of transparencies prepared for that purpose), and listening to a demonstration recording and pieces by Praetorius and Isaac.

The study of Palestrina includes the motet "Sicut cervus," and the sacred madrigal "Soave fia il morir." Monteverdi is represented by Il ballo delle ingrate, a relatively short, staged work which demonstrates the stile moderno and includes instrumental interludes and dances. It also provides a transition into the next unit on opera.

Josquin Des Prez' Missa Pange lingua

Guide to the Materials

The materials for the Josquin piece consist only of a set of transparencies. Emphasis is placed on the polyphonic texture, and on imitative counterpoint in particular.

Transparencies of themes are for the opening of the "Kyrie" and the opening of the "Christe eleison" section. Several listenings will be required for some students to hear the imitation. The first transparency also includes notation of the cadence of the "Kyrie" section. The full cadence is significant because it is one of the characteristics of Josquin's music that leads toward the common practice period which was to begin nearly 100 years later.

The transparency with overlays is also from the "Kyrie" section. The color blocks will help to locate points of imitation and to point out the rather complex pattern.

Bibliography

Grout, Donald Jay. A History of Western Music. New York: W. W. Norton, 1960. Pp. 173-183.

Milne, J. P. "Josquin Des Pres," Grove's Dictionary of Music and Musicians. 5th ed., 10 vols., ed. Eric Blom. New York: St. Martin's Press, 1954-1961. IV: 666-669. X: 239.

Slonimsky, Nicolas. "Des Prez, Josquin," Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958-1965. Page 372. Suppl.: page 33.

Renaissance Instrumental Music

Guide to the Materials

Transparencies are provided to aid in describing early instruments. A classroom tape is not necessary since an excellent demonstration recording is available.* Material on the record jacket will be helpful to the teacher also.

Following a demonstration of the instrument timbres, selections from the recording may be used. Of the Praetorius dances, the Bourrée and the Passameze and Galliarde are particularly attractive. Explanation of the characteristics of the dance forms will be necessary. The Bourrée is a quick, duple-meter dance beginning on the fourth quarter note of the measure. The Passameze and Galliarde together form a set, the former being a fairly quick dance in duple (or 4/4) meter, the latter a lively triple time.

Discussion of this music might center around the use of contrasting instrumental sounds. It should be pointed out that the pieces were probably not written for specific instrumental combinations, but that they were performed by whatever combinations were available. The difference between "loud" and "soft" instruments is also pertinent to the discussion.

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* The Renaissance Band, New York Pro Musica (Decca DL-79424)

If time allows, this music, particularly the dance forms, might be compared with instrumental music of the Baroque. The final movement of the Bach Brandenburg Concerto No. 1 could be compared, for example, for instrumental contrasts or general style characteristics.

Transparencies

1 - Recorders
2 - Krummhorns (double reed, enclosed)
3 - Dulcian (or Dolcian)
4 - Cornett (treble to sackbut, but combination of wood and brass-cup mouthpiece)
5 - Sackbut
6 - Rauschpfeife (double reed, enclosed)
7 - Shawms (double reed with pirouette)
8 - Rackett (Wurstfagott or "sausage bassoon" -- double reed)

Biographical Sketches

Josquin Des Prez (or Despres), c. 1440-1521

Josquin was the most celebrated composer of his day and is regarded by some as one of the great musical talents of all time. He was born in Belgium but travelled to Italy where he was active in Florence and Ferrara before returning to settle in Burgundy. His music is highly imitative and polyphonic, with contrasting homophonic sections.

Josquin, primarily with his use of the dominant-to-tonic cadence formula, began the trend toward the common harmonic practice which we associate with music from the Baroque through the Romantic periods. His works include over 30 masses, 50 motets, and about 70 secular chansons.

Heinrich Isaac, c. 1450-1517

Isaac must be regarded as an international composer. Although he is believed to have been, like Josquin, of Flemish birth, he lived most of his life in Innsbruck, Constance, Ferrara and Florence; and he wrote secular works to German, French, Italian and Latin texts. His most notable achievement is a work called Choralis Constantinus (commissioned by the church at Constance), which contains polyphonic settings of the parts of the Proper of the mass for the entire liturgical year.

Michael Praetorius, 1571-1621

Praetorius was a German composer who was one of the most versatile and prolific musicians of his time. He wrote some 40 volumes of music, but perhaps his most outstanding contribution is a three-volume theoretical treatise, the Syntagma Musicum (1615-1619). The first volume is primarily a history of music, the second a remarkably detailed account of instruments with scale drawings, and the third deals with notation, secular music, and performance practice of his time. It is an extremely important document for the study and performance of 16th and 17th century music.

Roland de Lassus (Orlando di Lasso or Orlandus Lassus), 1532-1594

Lassus, a contemporary of Palestrina was, like Isaac, an international composer. He was Flemish born, but was taken to Italy as a boy. He was such an outstanding boy soprano that he was kidnapped and bodily transferred to other choirs three times. As a young man he travelled extensively throughout the continent and to England. He settled in Munich where he directed the chapel choir of the Duke of Bavaria for the last 34 years of his life. He wrote prolifically, masses, motets, magnificats, passions, psalms and secular songs, in Italian, French and German. His total works, now in the process of publication, will fill 60 volumes.

Palestrina

Guide to the Materials

Classroom materials are included for the motet "Sicut cervus" and the sacred madrigal "Soave fia il morir." For the former, the polyphonic technique and cadences are concentrated upon. The classroom tape is coordinated with the set of transparencies. A simple quiz or exercise can be given by duplicating multiple copies of the transparency material and asking students to mark the imitative voices. Tonic entries may be marked one way, perhaps with a left bracket, and dominant entries another, a left parenthesis mark.

The sacred madrigal is studied for Palestrina's use of text painting. Excerpts on the classroom tape, but no transparencies, are provided to aid with this. Text translations for both pieces are included in the materials also; they should be duplicated and distributed to the class to aid in listening.

The laboratory tape on Palestrina deals with the textural styles of three motets: the first part of "Sicut cervus," "Adoramus te, Christe," and the first part of the "Stabat mater dolorosa." Text-and-translation sheets for these pieces are included to accompany the tape.

Contents of the Classroom Tape

"Sicut cervus"

1. 1st sixteen measures (all vc. entries)[Tr. 1]
2. Cadences, 1st part
    a. Full cadence, with suspension and returning tone
    b. Plagal cadence [Tr. 2]
3. 2nd part, opening 10 measures [Tr. 3]
4. 3rd part, opening 8 measures [Tr. 4]
5. Final cadence, full, with suspension and returning tone [Tr. 4]

"Soave fia il morir"

6. "Sweet will it be to die" (major to minor chords)
7. "that I may live forever" (increased movement)
8. "and close my eyes"
9. "to open them always"
10. "Sweet, too, the change" (major to minor chords)
11. "to my unchanging state" ("steady" cadence)

Texts & Translations

"Sicut cervus desiderat"

Sicut cervus desiderat ad fontes
aquarum:
ita desiderat anima mea ad te,
Deus.
Sitvit anima mea ad Deum vivum:
quando veniam et apparebo ante
faciem Dei?
Fuerunt mihi lacrymae meae panes
die ac nocte:
dum dicitur mihi quotidie,
Ubi est Deus tuus?

Like as the heart desireth the
waterbrooks:
So longeth my soul after thee, O God.
My soul is athirst for God, yea,
even for the living God:
When shall I come to appear before
the presence of God?
My tears have been my meat day and
night:
While they daily say unto me,
Where is now thy God?

"Soave fia il morir"

Soave fia il morir per viver
sempre,
E chiuder gli occhi per apirli
ognora
In quel si chiaro e lucido
soggiorno.
Dolce il cangiar di queste varie
tempre
Nel fermo stato. O quando fia
l'aurora
Di cosi chiaro aventuroso giorno?

Sweet will it be to die that I may
live forever,
And close my eyes to open them always
in that abode of clarity and light.
Sweet, too, the change from life's
hazards to my unchanging state.
O, when will dawn that bright and
happy day?

(to accompany the laboratory tape)

"Sicut cervus desiderat"

Sicut cervus desiderat ad fontes
aquarum:
ita desiderat anima mea ad te,
Deus?

Like as the heart desireth the waterbrooks,
So longeth my soul after thee, O God.

"Adoramus te Christe"

Adoramus te Christe et benedictimus tibi:
quia per sanctam crucem tuam
redemisti mundum.

We adore thee, O Christ, and bless
thee,
For that by thy holy cross thou
didst redeem the world.

"Stabat mater dolorosa"

Stabat mater dolorosa
Justa crucem lacrimosa
Dum pendebat Filius:
Cuius animam gementem
Contristatam et colentem
Pertransivit gladius.

O quam tristis et afficta
Fuit illa benedicta
Mater Unigeniti!
Quae moerebat et colebat,
Pia mater, dum videbat
Nati poenas inclyti.

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari,
Christi matrem contemplari,
Dolentem cum filio?

Pro peccatis suae gentis
Jesum vidit in tormentis
Et flagellis subditum:
Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.

At the Cross her station keeping
Stood the mournful mother weeping,
Close to Jesus at the last:
Through her heart, his sorrow sharing,
All his bitter anguish bearing,
Now at length the sword had passed.

Oh, how sad and sore distressed
Was that mother highly blessed
Of the sole-begotten One!
Christ above in torment hangs;
She beneath behold the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelmed in miseries so deep
Christ's dear mother to behold?
Can the human heart refrain
From partaking in her pain,
In that mother's pain untold?

Bruised, derided, cursed, defiled,
She beheld her tender Child
All with bloody scourges rent;
For the sins of his own nation,
Saw him hand in desolation,
Till his spirit forth he sent.

Biographical Sketch

Composer: Giovanni Pierluigi da Palestrina

Dates: 1525-1594

Nationality: Italian

Family background: His family had lived in the city of Palestrina for generations. His father, an honest and pious citizen, owned a little land and house property.

Musical training: His teachers are not known, but he was a choirboy in Rome in 1537 and was appointed organist at a cathedral in Palestrina in 1544.

General remarks on life and works: Palestrina married in 1547 and had two sons, both of whom were quite talented and aspired to promising musical careers. Most of Palestrina's life was spent in the service of the church. His music represents the ultimate in sacred polyphony.

The music serves as a perfect medium for transmitting the text in that it creates a proper mood while remaining unobtrusive. In the 1560's the Council of Trent concerned itself with a reform of church music designed to exclude all profane and impure elements. This was part of a more extensive reform of abuses within the church, no doubt brought about in part by the Protestant reform movements which occurred within the preceding 40 years. An unfounded rumor had been widely circulated that had it not been for the deeply religious style of Palestrina's *Missa Papae Marcelli*, which was performed at that time, polyphonic or contrapuntal music might also have been forbidden in church music.

In 1580 Palestrina decided to enter the priesthood. (Both his sons and his wife had been victims of the plague that killed so many at that time.) After taking clerical orders he secretly married the widow of a wealthy furrier and thus gave up his hopes for the priesthood. For the rest of his life he carried on a successful fur business as well as continuing his musical teaching and composing. Although he composed numerous works, including approximately 200 motets, 113 hymns and offertories, 93 masses, and 140 madrigals (both sacred and secular), he did not compose rapidly -- he worked out each composition with care, striving for smoothness and beauty of sound rather than forceful expression and originality. It is possibly for this reason that he is generally considered, even today, to be the greatest of the composers of sacred music.

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Monteverdi

Guide to the Materials

Monteverdi's *Il ballo delle ingrate* (The Dance of the Heartless Ladies) might first be studied for its textural contrast to the music of Palestrina. It should be pointed out that Monteverdi had mastered the *stile antiqua*, the elaborate polyphonic style of the late 16th century, before he took up the monody of the *stile moderno*. A listening to one of his early madrigals will demonstrate this.

A guide sheet to the plot and including the texts and translations for the major part of the work will serve both in the classroom and with the laboratory tape. The work has been abbreviated on the tapes and on the guide sheet so that it can be heard in one class period.

The classroom and laboratory tapes contain the same music. There are no comments on the classroom tape, however, since that is left to the teacher. Comments on the laboratory tape are literally those printed on the guide sheet.

Guide Sheet to Monteverdi's Il ballo delle ingrate

Il ballo delle ingrate was written for a festival at the Gonzaga family court at Mantua (Italy). The librettist was Rinuccini, who had successfully collaborated with Monteverdi only a month before in the production of the opera, *L'Arianna*. The first performance of *Il ballo* must have been interesting, since everyone in the audience knew that the "heartless ladies" in the ballet were meant to represent certain ladies among them.

Il ballo opens with a sinfonia (instrumental piece). Cupid and his mother, Venus, are standing in front of the gates of Hades. Cupid is trying to persuade his mother to ask a favor of Pluto, ruler of the underworld.

CUPID	
De l'implacabil Dio eccone giunt'al regno; secondo o bella Madre il pregar mio.	Here is the realm of Pluto, whom there is no appeasing. Support me, O lovely mother, while to him I make request.
VENUS	
Non tacera mia voce dolci lusinghe e prieghi fin che l'alma feroce del Re servero al tuo voler non piehgi.	My voice shall not be silent; sweetly will I persuade him, till the grim King of Shadows his iron will to your desire be bending.

CUPID Ferma, ferma. Madre il bel pie non por le piante nel enebroso impero che l'acre tutto nero non macchiass 'il candor del bel sembiante: lo sol n'andro nella maggion oscura e pregand'il gran Re trarotti avante.	Go no nearer, mother, I pray, nor cross the threshold into these gloomy regions for fear the sooty vapour should sully the whiteness of your fair face. I'll go alone into the house of darkness and beseech the great King to appear before you.
VENUS Va pur come t'agrada Io quo t'aspetto, Discreto pargoletto.	Yes, go, if so it please you. Here I'll attend you. I know that you fear nothing.

Cupid is annoyed because his arrows have failed to affect certain ladies. Because these heartless ladies have repulsed love they are in Hades, and Cupid wants to bring them out to make an example of them for others. He enters into the caverns of Hades to find Pluto.

Meanwhile, Venus is telling a group of ladies who have assembled to watch, that they must always heed the arrows of Cupid. When her son returns with Pluto, the king asks Venus who it is that has ignored Cupid's arrows.

PLUTO Chi spoglio di valor l'auree saette che tante volte a tante gionsero al cor de l'immortal Tonante?	Who deprived of their power those golden arrows that many a time and oft have pierced the heart of our immortal Thunderer?
VENUS Donne, che di beltate e di valore tolgono alle piu degne il nome altero la nel Germano Impero de cotanto rigor s'en van armate che di quadrell'-aurate e di sua face il foco recansi a schezzo e gioco.	Ladies they were, whose rare and radiant beauty rivals the rising dawn in all its glory. Here in our noble Mantua they have hardened their hearts with such severeness that Cupid's arrows and all his darts enflamed they treat as airy trifles.
PLUTO Mal si sprezza s'amor la face e'l telo; fallo la terra, el mar, l'inferno e'l Cielo.	They do wrong who despise the torch of Cupid; the whole earth knows it, the sea, yes, Hell too, and Heaven.

Venus continues to tell of the misdeeds of the heartless ladies, describing them as "snakes with hearts of tigers." Pluto is touched; he asks Cupid how he might be of assistance. Cupid replies:

CUPID Fuor de l'atia caverna ove piangonoo invan di speme ignude scorgi signor quell'empie e crude. Vegga, begga su l'Istro ogni anima superba a qual martir cruda belta si serba.	From the cavern of darkness where they lament all in vain, bereft of hope, bring, O my lord, those heartless ladies and let every proud soul upon the shore of Mincio behold herself what cruel fate awaits her.
PLUTO Deh, chi ricerchi Amore? Amor non sai che del carcer profondo calle non e che ne rimeni al mondo?	Nay, but what ask you, Cupid? You surely know that from their murky dungeon there is no road back to the land of the living?
CUPID So che dal bass'Inferno per far ritorno al ciel serato e il varco ma chi contrasta col tuo poter eterno?	I know the road from Hades that upwards leads to Heaven is barred and bolted; who can resist the mighty power of Pluto?
PLUTO Saggio, signor se di sua possa e parco.	Wise is that lord who of his power is sparing.

Pluto summons a group of infernal spirits, who anxiously inquire:

Ombre Inferno: Che vuoi? ch'imperi?	My lord, what orders have you.
PLUTO Aprite, aprite le tenebrose porte de la prigion calignosa e nera. E de l'anime ingrate trahete qui condannata schiera.	Throw open the sooty doors of darkness, throw open wide the gates of Hell's black dungeons, and the souls of the heartless bring up with you; let us behold their torment.

Venus thanks Pluto for his favor, then the heartless ladies appear. They are a sorrowful-looking group, wearing grotesque masks and ashen garments bedewed with large tears. Even Cupid is moved by their appearance -- he joins Venus in pitying them:

CUPID Ecco, ecco ver noi l'adolorate squadre O miserelle! L'adolorate squadre di quell'alme infelici.	See, they come; see, they come in sad and drear procession! O wretched women! In sad and drear procession here they come, unhappy shadows.

CUPID & VENUS

O miserelle! Ahi vista troppo oscura. O miserelle! Felici voi se vi vedeva il fato men crude e fere o men leggiardre e belle O miserelle!

O wretched women! 'Tis dreadful, oh 'tis dreadful to behold them. O wretched women! Happy were you if that the world had seen you less proud and cruel, or else less fair and lovely.

Pluto turns to Venus and Cupid, begging them to return to Heaven. Then he asks the ungrateful spirits to follow him -- they dance solemnly and with woeful gestures, while Pluto walks among them with heavy, measured tread. Following the dance Pluto moves to the front and addresses the group of assembled ladies. He asks them to have pity on the unfortunate group -- they have repented too late and for their slights upon Cupid they are condemned to dwell forever in a smoke-filled pit, lacking both light and air. "Surely the ladies of the audience will heed this terrible warning? Now, surely they will give in to the delights of love?" Pluto then turns abruptly to the ungrateful souls, and orders them to return to their weeping in the Kingdom of Hell. But they are reluctant to obey and defiantly begin their dance once more. Pluto orders them again:

PLUTO

Tornate al negro chiostro, anime sventurate; tornate ove vi aforza il fallir vostro.

Go back to your dark cloister, unhappy souls of error, go back to where your own misdeeds have now brought you.

They vanish into the caverns, but one hangs back to sing a farewell to the audience:

ONE HEARTLESS LADY

Ahi troppo, ahi troppo e duro crudel sentenza e vie plu cruda pena. Tornar a lagrimar ne l'antro sempre addio. O cielo, O solo, addio lucide stelle; apprendete pieta Donne e Donzelle.

O cruel, O all too cruel! O cruel sentence! To turn again to weep in gloomy cavern. Sweet air serene and cloudless, farewell, farewell forever! O Heaven, O sunlight, farewell, stars ever shining! Learn from us to be kind, all you fair ladies.

CHORUS (four heartless ladies)

Apprendete pieta Donne e Donzelle.

Learn from us to be kind, all you fair ladies.

ONE HEARTLESS LADY

A'l fumo, a'gridi, a'pianti, A sempiterno affanno; Ahi dove son le pompe, ove gli amanti? Dove, dove s'en Vanno Donne che

To darkness, to wailing, and anguish to never-ending torment! Ah where are now the splendours? Where are our lovers? Whither go we now, we that were

si pregiate a'l mondo furo. Aer sereno e puro, Addio, per sempre addio, O cielo, O sole, addio lucide stelle' Apprendete pieta Donne e Donzelle	held in such repute and honor? Sweet air serene and cloudless, farewell, farewell forever! O Heaven, O sunlight, farewell, stars ever shining! Learn from us to be kind, all you fair ladies.
CHORUS	
Apprendete pieta Donne e Donzelle.	Learn from us to be kind, all you fair ladies.

Biographical Sketch

Composer: Claudio Monteverdi

Dates: 1567-1643

Nationality: Italian

Family background: The son of a physician, Monteverdi grew up in the Italian village of Cremona. He had four brothers and sisters.

Musical training: He was a pupil of Ingegneri, a master of the traditional technique of Renaissance vocal polyphony. He learned to play the organ and the viol.

Friends and associates: Monteverdi became quite a close friend of Vincenzo Gonzaga, Duke of Mantua, and served in his court from 1590 until the Duke's death in 1612. He married Claudio Cattaneo, a court singer, in 1595. She died early, leaving him a widower with two infant sons in 1607. In 1613 he was elected master of the capella (orchestra and chorus) at St. Mark's Cathedral in Venice, in which position he remained until his death.

General remarks on life and works: Monteverdi's role in the history of music is a great one. He was a master of both the old polyphonic style and the new more homophonic style in which the melody is of prime importance, being harmonically supported by a thorough bass or basso continuo. He established the type of modern opera, conceived as a true drama. He enlarged the orchestra and for the first time distinguished which instruments to use with particular voices. He revolutionized orchestral technique with the introduction of tremolo and pizzicato, used as symbols of passion and war.

An interesting picture of the status of the new music is given in his reply to Artusi's attacks on the new style of writing called the *seconda prattica* (the poetic word is master of the harmony). Monteverdi defends this *seconda prattica* against the former *prima prattica** in which the polyphonic harmony was of prime importance.

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* The terms *prima prattica* and *seconda prattica* are synonymous with *stile antiqua* and *stile moderno*.

During his highly productive life, Monteverdi wrote a great quantity of music. His chief compositions were operas, ballets, and madrigals; he also wrote much religious music.

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Suggested Readings for Unit IX

Machlis, *The Enjoyment of Music*	Regular Edition	Shorter Edition
The Renaissance	307-373	
16th Century Music and Composers	373-384	
Harmony and Counterpoint: Musical Texture		257-264

Bernstein, *An Introduction to Music*	Second Edition
The Golden Age of Polyphony	53-61

Unit X

OPERA

Introduction

The opera unit includes materials for only one work, Mozart's Don Giovanni. While it would certainly be desirable to treat operas from several different style periods, time will probably not permit more than a cursory examination of other works. If "highlights" recordings are available, students, in groups of two or three, might be invited to volunteer to present class reports on other works. They will need some guidance from the teacher, and perhaps some help in preparing materials, but they should be encouraged to lead discussion about the plot and the music, the relationship of the two, etc., themselves. It is important, for the interest of the class as a whole, that works presented in this manner be discussed, not simply presented by reading the plot and listening to highlights from the music. Students might be organized in teams for these presentations, one concentrating on the plot, one on the music, and perhaps another to lead a discussion tying the two together. Many books of opera plot summaries and comments are available. One of the most recommended for its thoroughness is Ernest Newman's Great Operas, available in two paperback volumes.*

Provided with the materials is a classroom tape which includes soprano excerpts from three operas of three different styles: Monteverdi's Il ballo delle ingrate, Mozart's Don Giovanni, and Richard Strauss's Salome. Each excerpt is of a woman in a distressed state -- it provides material for a comparison of period styles. Transparencies of the texts for these excerpts are included.

A biographical sketch of Wagner is included in this unit also, since a Wagner opera should be presented if recordings and materials are available.

Mozart's Don Giovanni

Guide to the Materials

1. The only material provided for the opera itself is a plot summary and translation of the text, including musical excerpts. This, of course, can serve for both classroom and listening laboratory.

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* Ernest Newman, Great Operas, 2 vols. (New York: Vintage Books, 1958).

2. The guide sheet follows the "highlights" recording,* although, if the recordings and enough time are available, the complete version might be preferred by some teachers. An excellent and thorough guide to this opera is available at moderate cost.** It includes chapters on both the literary and musical background which will provide many ideas for discussion. (The book also includes biographical material on Mozart, the librettist Da Ponte, and on Köchel, the cataloguer of Mozart's music, as well as the complete libretto and a plot summary.)

3. A set of tapes and a theme sheet for the overture to Don Giovanni are designed for a thematic recognition exercise, similar to that used for the Beethoven piano concerto in Unit VI. The classroom tape isolates and introduces the themes (of the allegro section); the only comments on the tape are those in the allegro section which give directions for moving to lines 2 and 3 on the theme sheet for marking theme identification.

   Laboratory Tape A is identical to the classroom tape, but it, of course, includes comments. Laboratory Tape B is designed for the student to check his work on Tape A.

4. Discussion at the end of the opera unit might begin with the following questions:

   (a) How do you feel about opera now as compared to before the study of this unit? Do you still feel that it's stodgy and dry, or did you think of it that way before?

   (b) For what reasons is opera not more popular in this country today?

   (c) Should opera be translated and performed in English, or should it remain in the original language? What is lost by translation?

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* Mozart, Don Giovanni Highlights, Angel 35642

** Don Giovanni, by Wolfgang Amadeus Mozart, trans. and introduced by Ellen H. Bleiler (New York: Dover, 1964).

Plot Summary and Translation of Text

DON GIOVANNI

or

The Libertine's Punishment

Opera in Two Acts

Music by W. A. Mozart
Libretto by Lorenzo Da Ponte

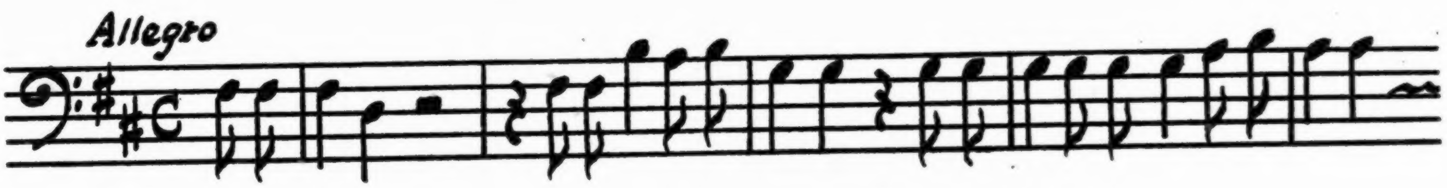
The Characters

Don Giovanni, a libertine	Bass or Baritone
Leporello, a servant to Don Giovanni	Bass
Donna Anna, a noblewoman whom Don Giovanni unsuccessfully assaults	Soprano
Don Ottavio, betrothed of Donna Anna	Tenor
The Commendatore, an elderly nobleman, father of Donna Anna	Bass
Donna Elvira, a lady whom Don Giovanni loved and left	Soprano
Zerlina, a peasant girl	Soprano
Masetto, bridegroom of Zerlina	Bass
Servants, peasants, musicians	Chorus

Don Giovanni takes place in 17th century Seville. In the opening scene, Don Giovanni attempts to seduce Donna Anna, a young noblewoman. She screams for help -- when her father, the Commendatore, appears to defend her he goads Don Giovanni into a duel, and is killed. After the Don and his servant escape, Donna Anna makes Don Ottavio, her betrothed, swear to avenge her father's death.

In the second scene, which takes place either on the next morning or a few days later, Don Giovanni and his servant, Leporello, encounter a lady whom the Don has loved and left. Her name is Donna Elvira, and she is most indignant. Don Giovanni is forced to retreat hastily, leaving Leporello to handle the situation. The servant produces a long scroll -- a catalogue of Don Giovanni's conquests -- and in the following aria he relates his master's adventures.

Catalogue Aria

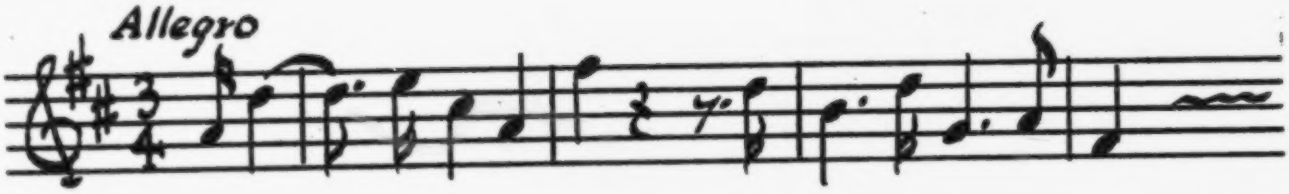


LEPORELLO
Dear Lady: this is a catalogue of the beauties my master has loved; it is a catalogue which I have made; look at it, read it with me! In Italy, six hundred and forty; in Germany, two hundred and thirty-one; one hundred in France; ninety-one in Turkey; but in Spain there are already a thousand and three! Among these there are peasant-women, chambermaids, citywomen, there are countesses, baronesses, marchionesses, princesses, and there are women of every rank, of every shape, of every age.

With blondes it's his habit to praise their gentleness, with brunettes their loyalty, with white-haired ones their sweetness. In winter he wants buxom ones, in summer he wants lean ones. The tall woman is majestic, the tiny girl is always charming; his conquests of the old ones are for the pleasure of adding them to his list. His outstanding passion is the young beginner; it doesn't matter if she's rich, if she's ugly, if she's beautiful, provided she wears a skirt, you know what he does.

Scene three takes place in the open countryside near Don Giovanni's castle. The villagers and peasants are celebrating the wedding of Zerlina and Masetto, which is about to take place. The Don and his servant are attracted by the number of pretty girls in the crowd. Don Giovanni is especially interested in Zerlina, whom he soon draws away from her bridegroom-to-be. But as he is wooing her, Elvira appears to warn the peasant girl:

"Ah, fuggi il traditor!"



DONNA ELVIRA
Ah, flee the traitor! Don't let him say any more; his lips are lying, his brow is deceitful! Learn from my suffering to believe what I say; and may my danger make you afraid.

As Don Giovanni is pondering this stroke of bad luck, Donna Anna, dressed in mourning, and Don Ottavio enter. They do not recognize Don Giovanni, and approach him for assistance in finding the slayer of Donna Anna's father, As the Don is happily and hypocritically agreeing to help them, Elvira returns to expose him once again. Donna Anna, now realizing that she has been talking to the man they seek, sings this dialogue and aria with Don Ottavio:

DONNA ANNA
Don Ottavio! I am dead!

DON OTTAVIO
What is the matter?

DONNA ANNA
For Pity's sake, help me!

DON OTTAVIO
My dear, have courage!

DONNA ANNA
Ye Gods! That man is my father's murderer!

DON OTTAVIO
What are you saying?

DONNA ANNA
Don't doubt it any longer; the last words which the wicked man spoke, his whole voice, reminded me of the scoundrel, who in my rooms --

DON OTTAVIO
Oh heavens! It is possible that under the sacred cloak of friendship -- but how did it happen, tell me about the strange event.

DONNA ANNA
It was already fairly late at night, when into my rooms, where I was unfortunately alone, I saw someone enter, wrapped in a cloak, whom I at first took to be you; but then I realized my mistake!

DON OTTAVIO
Oh God! Go on!

DONNA ANNA
Stealthily he approached me, and would embrace me; I tried to free myself, he held me more tightly. I shouted! No one came. With one hand he tried to smother my cries, and with the other he seized me so tightly, that I thought myself already lost.

DON OTTAVIO
Scoundrel! And finally?

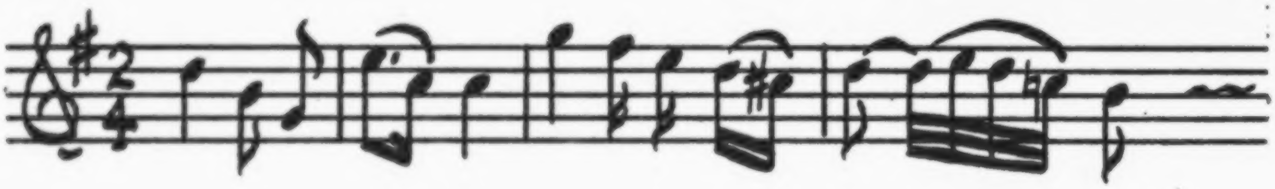
DONNA ANNA
Finally the pain, the horror of the attempted outrage gave me enough strength to struggle, to twist and I freed myself from him!

DON OTTAVIO
Ah me! I can breathe again.

DONNA ANNA
Then I renewed my cries, I called for help, the culprit fled, boldly I followed him to the street and I became the assailer of the assailant; my father came running, he demanded his identity, and the criminal who was stronger than the old man, crowned his misdeeds by killing him. Now you know who tried to steal my honor from me, who the traitor was that took my father from me. I demand vengeance of you, your heart demands it. Remember the wounds in that poor bosom, recall the ground all covered with blood, should the fury of a just anger fade in you!

After Donna Anna leaves, Don Ottavio expresses his love for her and his readiness to assist her in gaining revenge:

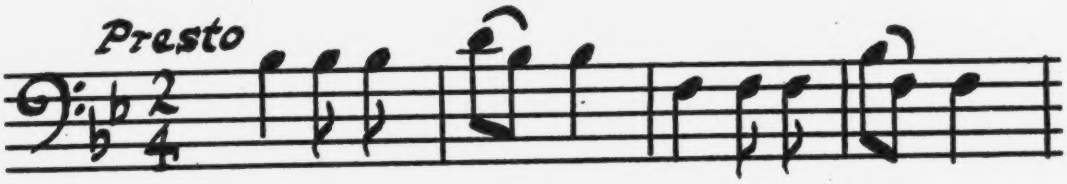
"Dalla sua pace"



DON OTTAVIO
Since my peace depends upon hers, that which pleases her is life to me, that which grieves her is death to me. If she sighs, I sigh also, her anger is mine, her tears are mine; and I have no happiness if she has none!

Following Don Ottavio's aria, Don Giovanni and Leporello re-enter. The Don gives Leporello instructions for a party at his castle. He wants to entertain all the peasants, for reasons which he explains in the aria:

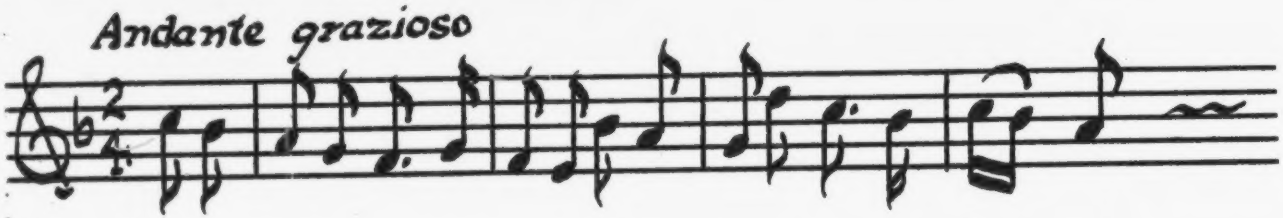
"Finch'han dal vino"



DON GIOVANNI
Go prepare a grand party, so that their heads will be whirling from wine. If you find some girl in the plaza, try to bring her with you too. Let there be dancing without any order, have some dance the minuet, some the follia, some the allemande. In the meantime, on the other hand, I'll make love to this one and that one. Ah, my list by tomorrow morning should be increased by ten.

Scene four is set in the garden outside Don Giovanni's castle. Masetto and Zerlina enter -- he is accusing her of infidelity, and she begs his forgiveness:

"Batti, batti, o bel Masetto"



ZERLINA
Beat, beat, oh handsome Masetto, your poor Zerlina: I'll stand here like a lamb and wait for your blows. I'll let you pull my hair out, I'll let you gouge my eyes out, and then I shall happily kiss your dear hands. Ah, I see you haven't the heart.

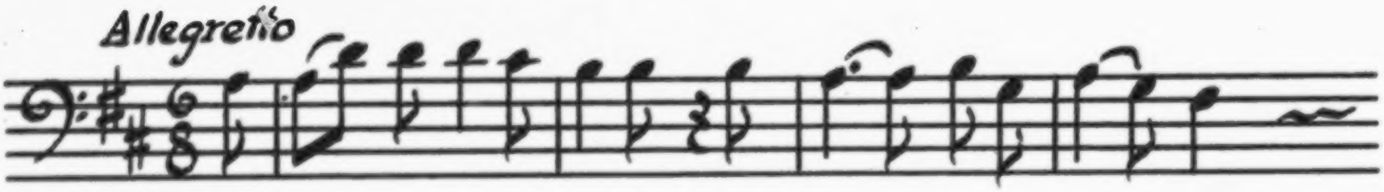
Peace, peace, oh my life! We'll pass our days and nights in contentment and happiness. Yes, we'll pass our days and nights.

Masetto relents, but then Don Giovanni enters and again attempts to draw Zerlina away. An angry Masetto is calmed by the Don and the three enter the castle together. At this point a masked trio enters the garden. They are Donna Anna, Donna Elvira, and Don Ottavio, who have come to expose Don Giovanni's wickedness to the entire party. Leporello sees them from the balcony but does not know who they are. He calls Don Giovanni to come and look. The Don, also unaware of their identity, invites them in to the party.

Scene five takes place in the ballroom of the castle. The guests are dancing, Don Giovanni with Zerlina and Leporello, in mockery, with a most unwilling Masetto. The Don maneuvers Zerlina into a side room and her screams from there throw the party into confusion. Don Giovanni attempts to shift the blame to Leporello, although he fools no one. Don Ottavio draws his pistol, but Don Giovanni escapes by using Leporello as his shield.

As Act Two opens it is a short time later outside Donna Elvira's house. Don Giovanni and Leporello are arguing -- the servant wants to quit, a problem which the Don solves with a purse of money. He has just noticed Elvira's maid, and he especially needs Leporello's assistance now. He persuades the servant to exchange clothing with him so that he can more successfully woo the maid, and so that Leporello can distract Donna Elvira. When Elvira appears on the balcony, the Don pushes Leporello, in his clothing, into view. When the servant and Elvira are out of the way, he begins his serenade to the maid, accompanying himself on the mandolin.

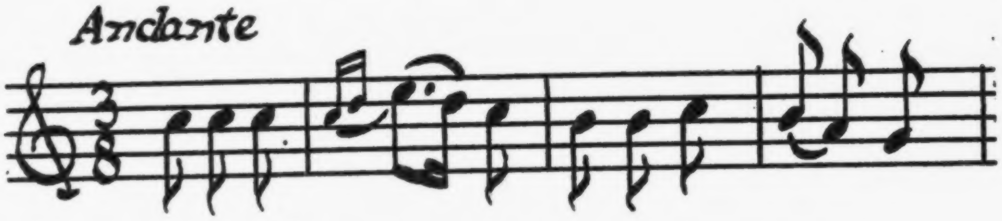
"Deh vieni alla finestra"



DON GIOVANNI
Come to the window, oh my treasure, come to console my tears. If you refuse to give me some relief, I'll die before your eyes! You have a mouth sweeter than honey, you who bring sweetness to the bottom of my heart! Don't be cruel, my joy! At least let me see you, my beautiful love.

Suddenly Masetto and a group of angry men appear, armed, and looking for Don Giovanni. He is, of course, in Leporello's clothing. They do not recognize him and he, as Leporello, pretends to side with them. When the men leave, the Don asks Masetto if he might examine his weapons, then beats the peasant boy unmercifully. Zerlina finds him, and offers to ease his pain with the magical balm of love.

"Vedrai, carino"



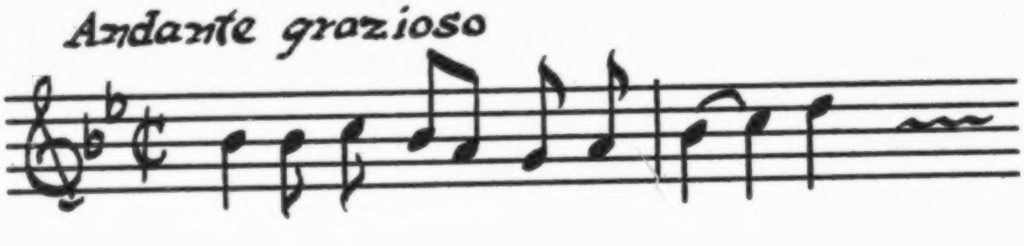
ZERLINA
You'll see, dear, if you're very good, what a lovely remedy I'll give you. It's natural, it's not disgusting, and the druggist doesn't know how to make it.

It's a certain balm that I carry with me, I can give it to you if you want to try it. Would you like to know where I keep it?

Feel it beating, touch me here (over my heart).

Act Two, scene two, opens on Leporello, still disguised as Don Giovanni, and Donna Elvira, in the courtyard outside Donna Anna's house. Leporello is becoming more and more uneasy with the change-of-clothing joke; and when Donna Anna, Don Ottavio, Zerlina and Masseto close in on him, he drops the disguise and pleads for mercy. He escapes, and Don Ottavio once more swears to avenge his sweetheart's wrongs. He tries to comfort her with the following aria.

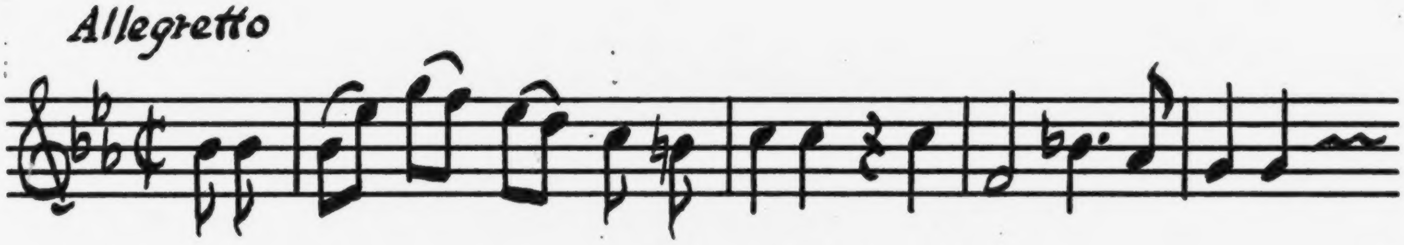
"Il mio tesoro"



DON OTTAVIO
Meanwhile, go console my treasure! and try to dry the tears from her lovely eyes. Tell her that I am going to avenge her wrongs; and that I will return only with news of his death.

When all others have left the scene, Donna Elvira confesses her feelings towards Don Giovanni, despite his cruel treatment.

"In quali eccessi"



DONNA ELVIRA
In what excesses, oh Gods, in what horrible misdeeds the scoundrel is involved! ah no! justice and heaven's wrath cannot be delayed. I think I already sense the fatal thunderbolt that will fall on his head! I see the deadly chasm opening. Miserable Elvira! what conflicting emotions arise in your breast! why these sighs? and these pangs?

That thankless soul betrayed me and makes me miserable, oh God! But betrayed and abandoned, I still feel pity for him. When I feel my torment, my heart cries out for vengeance, but if I consider his danger, my heart throbs.

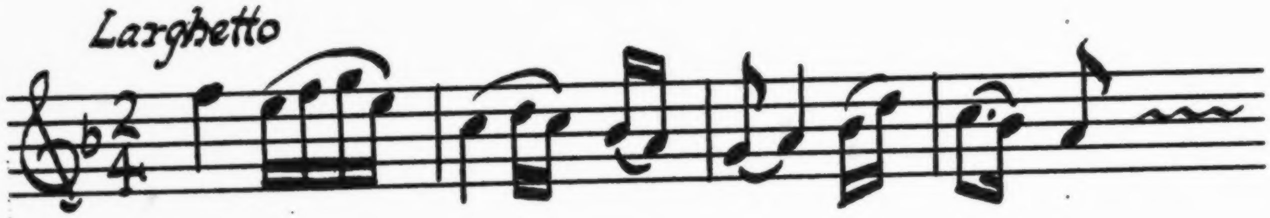
The next scene occurs very late the same night in a graveyard. Among the monuments is a statue of the late Commendatore. Leporello is crouched low and Don Giovanni enters. As the Don boisterously relates his recent adventure with Elvira's maid, a voice pronounces that all this will soon end. After he realizes that it is the Commendatore's statue that is speaking to him, Don Giovanni commands Leporello to invite the statue to dinner. The statue nods his head, and Leporello is terribly frightened. Don Giovanni repeats the invitation and the statue accepts again, with a single word: "Yes!" The Don drags his frightened servant off, announcing that they will go home to prepare for the meal.

Scene four involves only Don Ottavio and Donna Anna. It is the next day, in a room at the latter's house. Ottavio is trying to relieve Donna Anna's grief, not too delicately. She reproaches him, and he tells her that she is cruel to him. Donna Anna replies with the following:

"Crudele? Ah no, mio bene!"

Cruel? Ah no, my dear! It makes me very unhappy to delay what our souls have long desired. But what would people say, oh God! Do not tempt the steadiness of my sensitive heart; love speaks in your favor!

"Non mi dir, bell'idol mio"



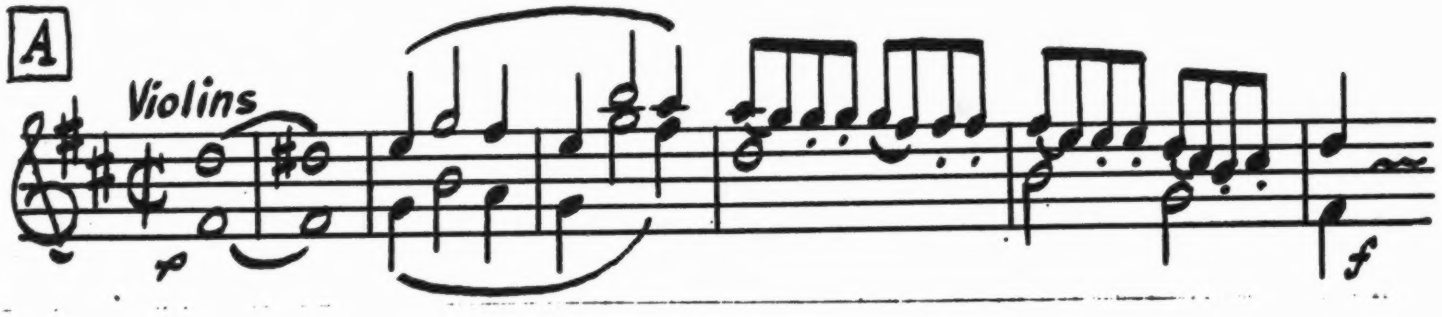
DONNA ANNA
Do not tell me, my handsome idol, that I am cruel to you, you know how much I did love you, you know my faithfulness. Calm your anxiety if you don't want me to die of unhappiness.

Perhaps one day, heaven will yet feel pity for me.

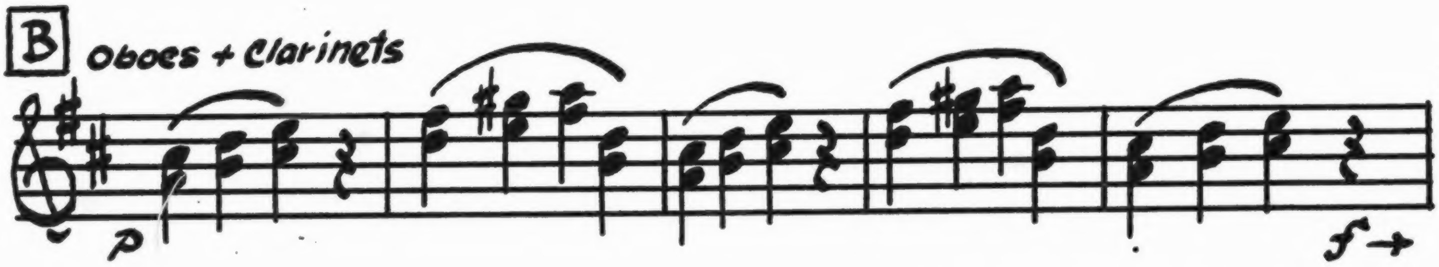
The final scene takes place in the banquet hall of Don Giovanni's castle, in the evening of the same day. After some gaiety at the banquet table, Donna Elvira enters. Don Giovanni excuses the musicians and his other lady friends and Elvira pleads with him to mend his ways. When he mocks her, she runs to a side door to leave, opens it, shrieks with dread, and runs out through another door. It is the statue that has frightened her. When the marble Commendatore enters, Don Giovanni is at first taken back, but he soon collects himself. The statue refuses the food of mortals and invites Don Giovanni to dine with him instead. The Don bravely accepts, but he is appalled by the statue's icy clasp when it takes his hand. The statue demands that he report his sins and, several times, the Don refuses. Finally the statue announces that it is time -- he leads Don Giovanni to the door. Smoke and flames begin to envelope the Don as a demon chorus summons him to Hell. Leporello watches with horror (from his hiding place under a table) as Don Giovanni utters a final scream and vanishes amid hellfire and smoke.

Thematic Recognition Exercise -- Mozart, Overture to Don Giovanni
To Accompany the Laboratory Tape

A



B


Oboes + Clarinets
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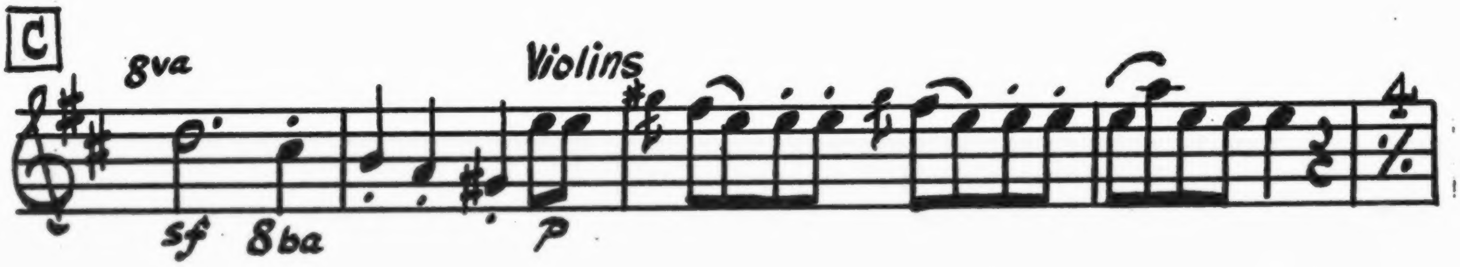
C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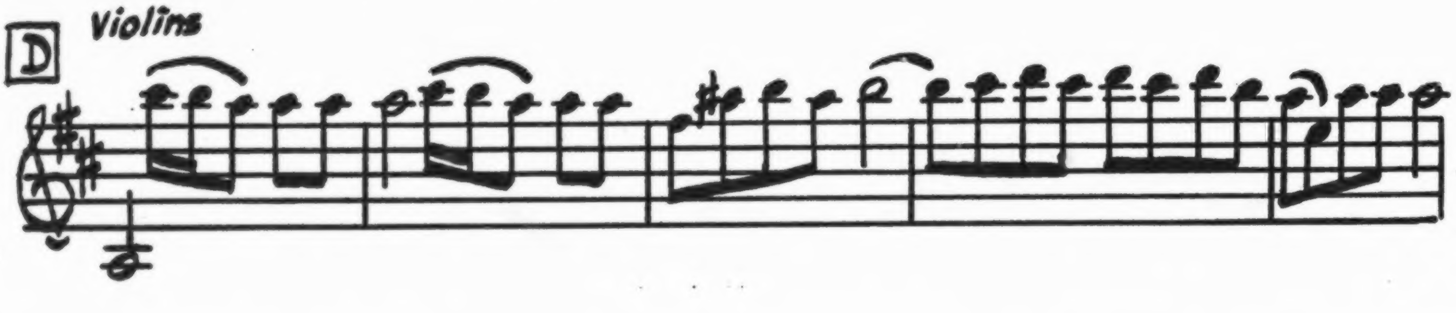
D



1. ______________________________

2. ______________________________

3. ______________________________

Richard Wagner

Biographical Sketch

Composer: Richard Wagner

Dates: 1813-1883

Nationality: His mother, ostensibly a baker's daughter, was possibly in actuality the natural daughter of a Weimar prince. His father, a clerk in the Leipzig city police court, died when Wagner was six months old. There is a strong possibility that his father was really the actor and playwright Ludwig Geyer, an "intimate" family friend who married Wagner's widowed mother a few months after his father's death.

Musical training: He began the study of piano when he was 12 and also took some violin lessons. He made little progress on either instrument, however. His attempt to play the Der Freischutz overture as soon as he had mastered a few five-finger piano exercises was typical of his lack of patience. He was strongly interested in Greek and literature and wrote a grand tragedy in Shakespearian style at the age of 14. He began to seriously study music theory and composition when he was about 16. An overture in Bb performed at Christmas of 1830 was received with ridicule. His first published compositions were printed in 1832.

Friends and associates: A brilliant yet extremely egotistical man, Wagner had a number of close friends and supporters, such as Liszt. He probably had a good deal more enemies, however, mostly lesser musicians irked by his caustic remarks and his profuse and frequently derogatory writings concerning performances of which he did not approve. Mendelssohn was a frequent target for his vituperation. Wagner married the actress Minna Planer in 1736, during a period in which he was acting as theater conductor in the Königsberg Theatre. In 1864 he fell in love with Liszt's daughter, Cosima, who was married to the famous conductor Hans von Bülow. Wagner and Cosima had two children: Isolde, born in 1865, and Siegfried, born in 1869. Having finally received a divorce from Bülow, she and Wagner were married in 1870.

Comments on life and works: Wagner's tempestuous life varied between periods of poverty and financial prosperity. He even spent a month in the Paris debtors' prison in October 1840. An ardent political figure, he was also beset by a number of difficulties arising from his strong political beliefs.

Wagner, the most important figure in nineteenth-century opera, fused the arts of music, poetry, and stagecraft into a dramatic unity which he called music drama. He wrote his own libretti, based usually on ideas derived from mythology, the supernatural, or the concept of redemption. He created a continuity in his operas by abandoning the distinction between recitative and aria, by using a continuous melodic line and by using the orchestra throughout. Additional musical unity was attained through the use of themes, called leitmotive (leading motifs), developed symphonically throughout the opera. These leading motifs are musical ideas connected with a particular person, idea, situation or mood, yet varying according to the dramatic requirements of the moment.

Wagner used much chromaticism in his harmony. He made little use of the chorus, but increased the size of the orchestra and divided the instruments into choirs.

He wrote several treatises on music and drama. The most important of these are "The Artwork of the Future" and "Opera and Drama." His best known operas include Rienzi, The Flying Dutchman, Lohengrin, Tannhäuser, Tristan und Isolde, Die Meistersinger, The Ring of the Nibelungs Cycle (Das Rheingold, Die Walkure, Siegfried, Die Gotterdammerung), and Parsifal.

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Unit XI

THE LATE ROMANTIC SYMPHONY

Introduction

Mahler's Fifth Symphony is the work chosen for study in this unit. Because of its length only the first and second movements are treated in these materials. Class time should be given to listening to the entire work at least once, however, perhaps at the close of the unit. Some teachers may wish to devote some time in this unit to listening to other late Romantic symphonies, such as the Brahms Fourth Symphony which was studied previously, or a Bruckner symphony, for comparison with the Mahler. Others may wish to introduce other Mahler works, such as the Songs of a Wayfarer, or Youth's Magic Horn.

Gustav Mahler's Symphony No. 5

Guide to the Materials

1. Major attention in the study of this piece might be given to Mahler's thematic transformation. He never repeats a theme exactly as it was heard before -- it is often expanded, sometimes abbreviated, or sometimes the major change is in the harmony. After several listenings this is a point for discussion -- compare the thematic transformation with the repetition of Haydn, or the thematic development of Beethoven.

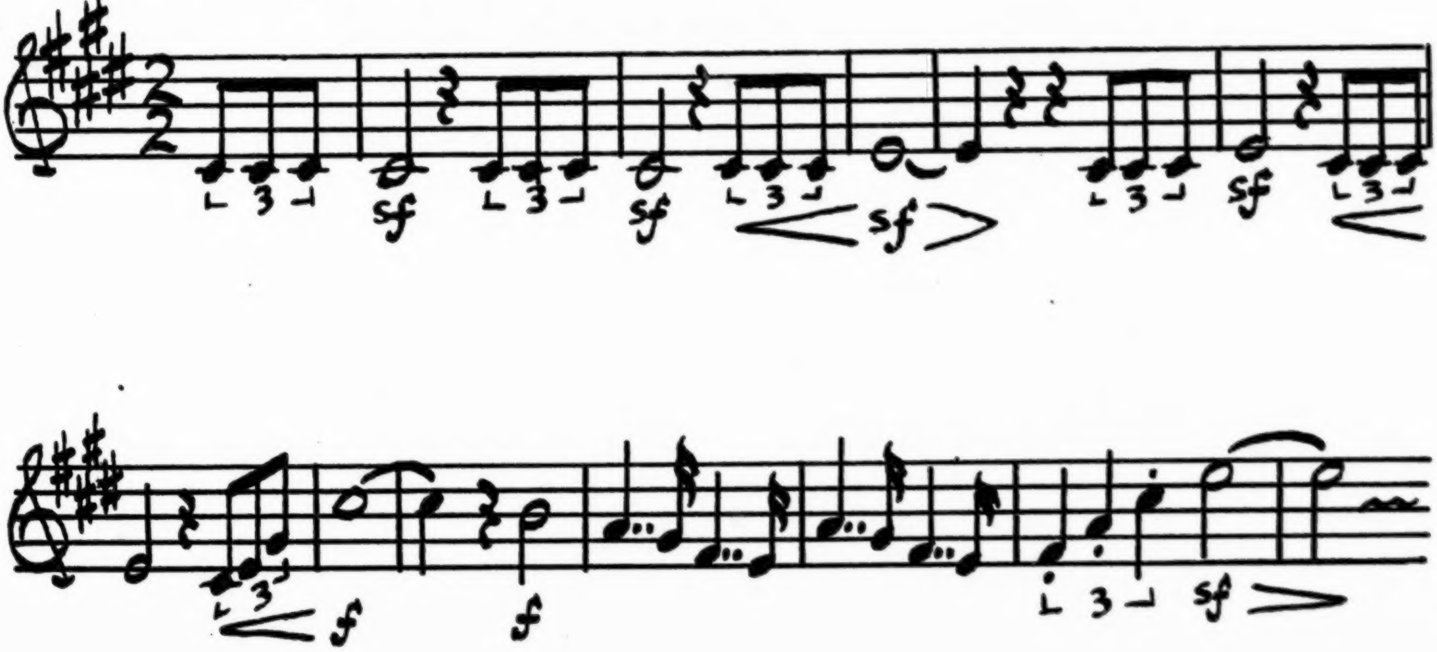
2. The texture of this music deserves special attention also -- it is highly polyphonic. Compare this harmonic polyphony with that of Bach.

3. It should be explained that the structure of these movements is much looser than the traditional Classical or early Romantic forms. Discuss the importance of the thematic transformation, not only to the unity within each movement, but in relating the two.

4. Teacher's outlines for the two movements are provided with the contents of the classroom tape, which coordinates the taped excerpts with the transparencies. A laboratory tape and theme sheet are also included for each movement.

Themes -- Mahler, Symphony No. 5, First Movement

a. (trumpeting) theme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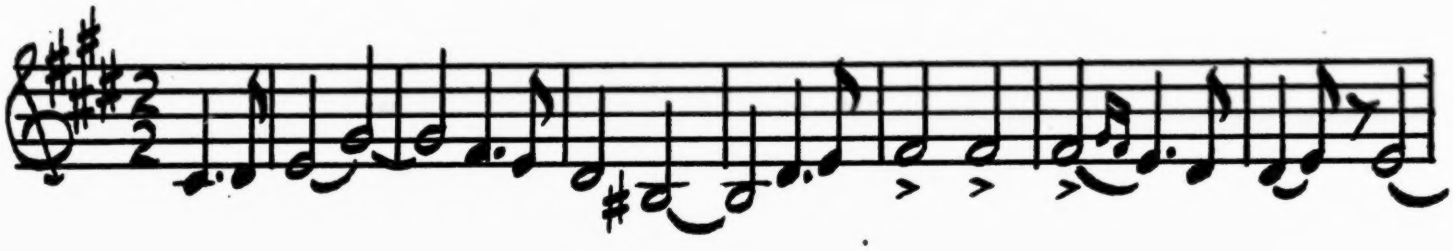
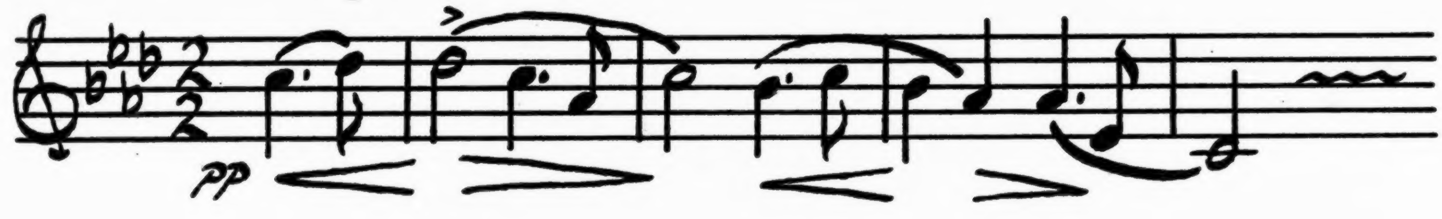
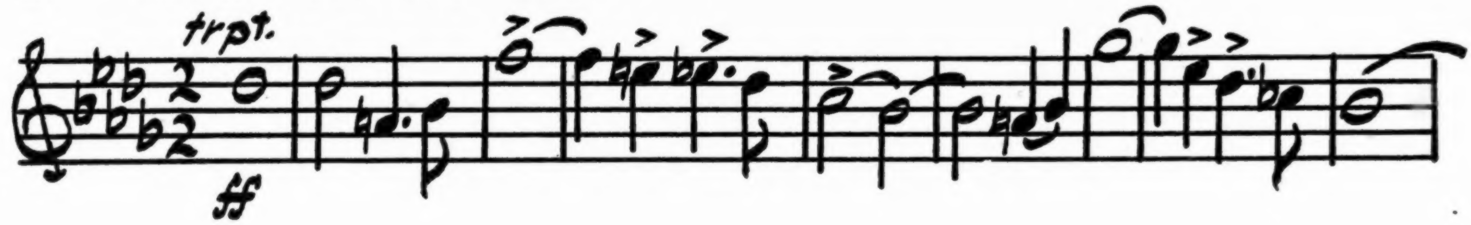
b. (funeral march) theme



b.² (answering) theme

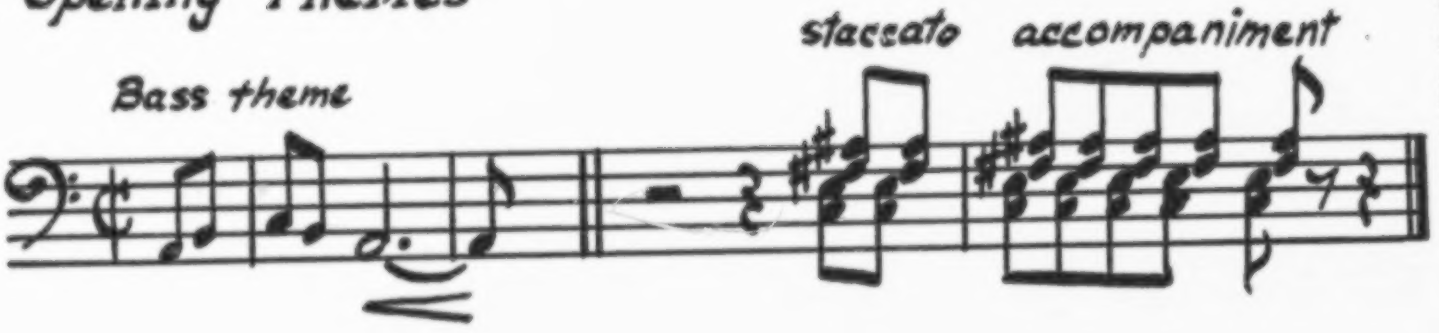


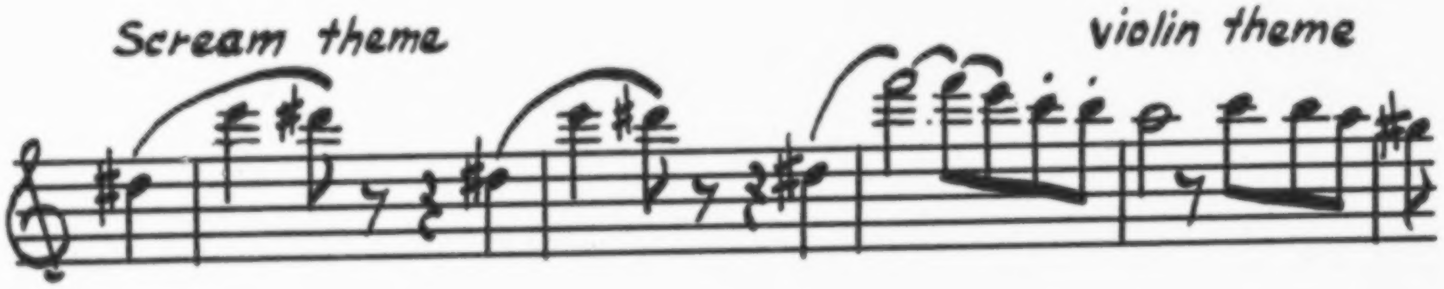
c. (middle section) theme

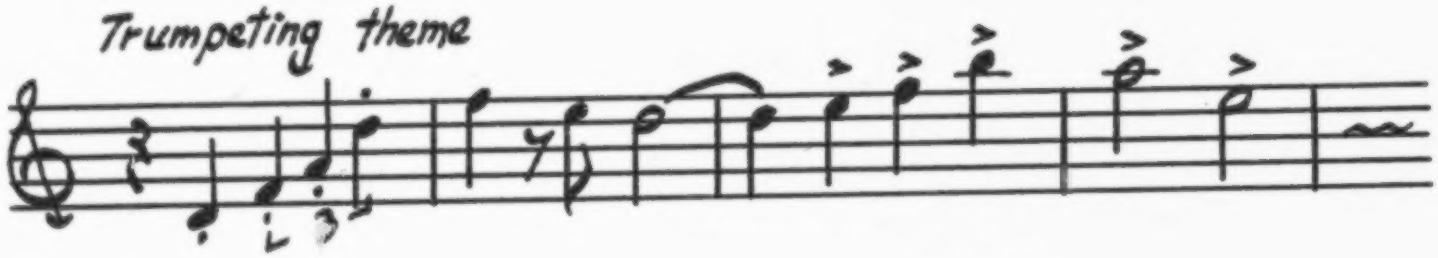


Themes -- Mahler, Symphony No. 5, Second Movement

Opening Themes

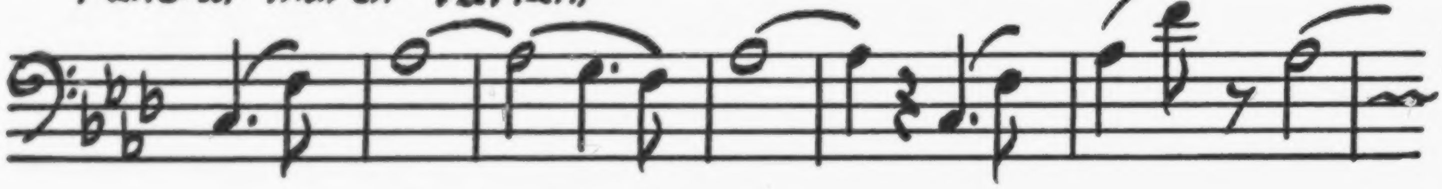

Bass theme
staccato accompaniment


Scream theme
violin theme

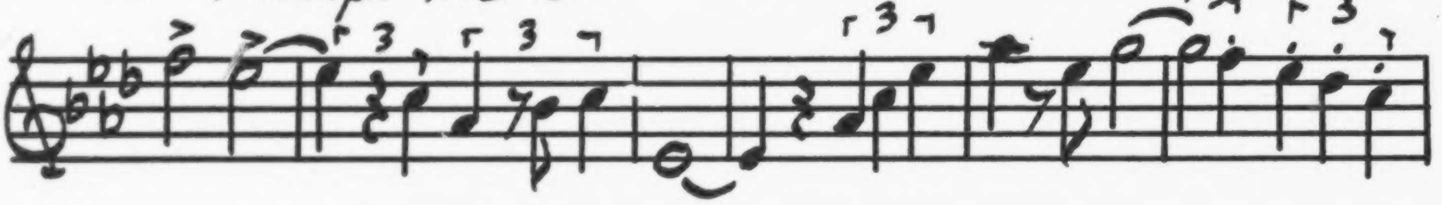

Trumpeting theme

Mahler, second movement themes, continued

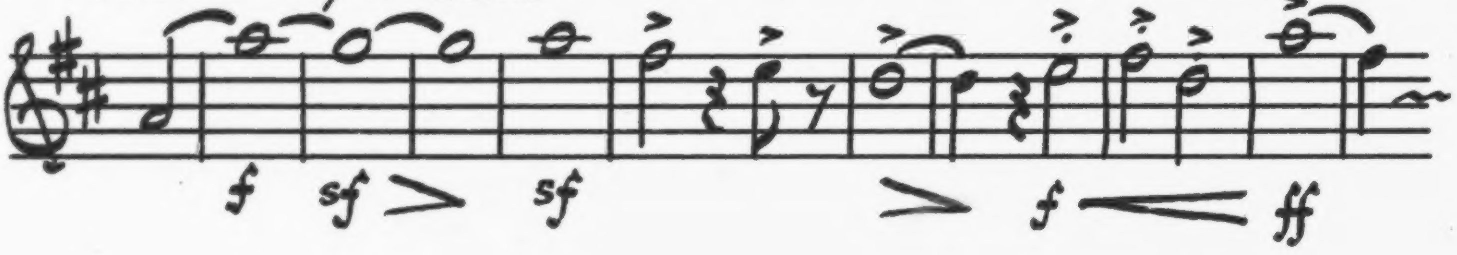
Funeral march variant



1st triumph theme



2nd triumph theme



Teacher's Outline and Contents of the Classroom Tape

Ex. No.	1st Movement
1	Trumpeting figure (a) in the opening is important throughout [Tr. 1].
2	a-section "cadence," distinguished by bass line which gathers speed as it descends [Tr. 2]
3	b-theme is funeral march [Tr. 3]
4	Cadence of b-theme was also heard in part after the descending bass line of the a-cadence [Tr. 4]
5	After repeat of a and b thematic material, the b answering theme (in the dominant key, Ab major), labeled b2 is heard [Tr. 5]
6	Middle section of movement begins with c theme, distinguished by long intervals and descending line in trumpet [Tr. 6]. A "pleading" triplet figure follows [Tr. 6, lower lines]
7	c2 theme (lower line of transparency) is important in second movement also [Tr. 7]

2nd Movement

1 Opening of movement [Tr. 1]
  a. bass theme
  b. staccato triplets
  c. "scream" -- interval of 9th
  d. descending figure in violins follows

2 Interval of 9th becomes 2nd -- expanded into melody; trumpeting figure (from 1st movement) in this form is important throughout the movement [Tr. 2]

3 Combination of themes [Tr. 3]
  a. returning figure from opening violin theme
  b. bass figure from opening now in horns
  c. trumpeting figure

Ex.
No.

4 Melody a variant of 1st movement funeral march [Tr. 4]
  a. staccato woodwinds from staccato trumpets in opening
  b. "scream" figure accompanies

5 Rising theme directly from middle section of 1st movement [Tr. 5]

6 "Trumpeting" figure again [Tr. 6]

7 1st "triumphant" theme [Tr. 7]

8 "Scream" figure, followed immediately by "trumpeting" figure [Tr. 6, top]. Winds follow later with augmentation of "trumpeting" figure in chorale-like passage

9 Close of movement
  a. woodwinds repeat end of "trumpeting" figure [Tr. 2, lower line, end of 3rd and 4th measures]
  b. trumpet follows
  c. cellos and basses with violin material (in augmentation) from opening [Tr. 1, end of lower line]
  d. "scream" figure, and violin material from opening in various instruments [Tr. 1]
  e. movement closes with "scream" figure strettoed, then violin material in augmentation [Tr. 1]

Biographical Sketch

Composer: Gustav Mahler

Dates: 1860-1911

Nationality: Austrian

Family background: Gustav Mahler was born of Jewish parents, the second of a family of twelve.

Musical training: He studied music at the Vienna Conservatory from 1875 to 1879. He met Bruckner in 1878 and was greatly impressed by him. He was taught piano by Julius Epstein, harmony by Robert Fuchs, and composition by Franz Krenin.

Friends and associates: In 1903 Mahler married Alma Maria Schindler; of their two daughters, one died in infancy and the other, Anna Justina (b. 1904) married the well-known contemporary composer Ernst Krenek.

There was conflict in Mahler's religious persuasion; born in the Jewish faith, he became a Catholic in 1897, but his true philosophy was pantheistic.

General remarks on life and works: Mahler's first mature composition, Das klagende Lied, was completed in 1880, the same year that he received his first position as orchestra director for the summer season at Hall in Austria. From then on Mahler worked continuously as an opera director in various towns in Austria and Germany. During the ten years from 1897 to 1907, during which Mahler served as Kapellmeister at the Court Opera in Vienna, he gave close and unstinting attention to every detail of stage production, as well as to the musical aspects of performance. He cared little for himself but spent prodigious quantities of time and energy striving for the goal of faultless opera production. He was elected director of the New York Philharmonic Society in 1909 and given autocratic powers. The standards which Mahler had maintained in Vienna were uncompromisingly transferred to New York. Opposition arose among conservative elements of the administration, and his remaining years were disheartened by a prolonged struggle with the board of trustees. His last New York concert (February 21, 1911) was conducted while in a high fever. He returned to Vienna and died of pneumonia a short time later.

Mahler's compositions contain elements which show a strong influence by Beethoven, Bruckner, and especially Wagner. Although he never departed completely from the traditions of 19th-century music, he brought the Romantic Era to a culmination with his expansive emotional expression and grandiose musical design. Mahler's symphonies are often assigned programmatic titles, although he explicitly denied such connotations.

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Unit XII

IMPRESSIONISM

Introduction

Debussy's Nocturnes is the piece selected for study in the Impressionism unit. The second and third of the three movements are treated. The unit might be opened with an explanation about the search for new sounds, and the part that Debussy played in it. The whole-tone scale can be explained and demonstrated in a short time, and some attention should be given to its limitations as a strict compositional tool (due to the sameness of the triads built within the scale, etc.), as well as to its escape from tonality when strictly applied. An examination of Debussy's music will show that he did not apply the technique strictly and that this music is essentially tonal.

Impressionism is, of course, one of the easiest musical styles to relate to the painting of the period. A class session, or part of one, devoted to viewing slides from the masters of impressionist painting would be well spent. Other music of Debussy, or perhaps of Ravel, Delius, or the American Charles Griffes, might also be introduced.

Claude Debussy

Guide to the Materials

1. The classroom tape is coordinated with transparencies for each movement. The teacher's outlines provide guides to the form and major thematic material of each movement.

2. Laboratory tapes are included for both "Fêtes" and "Sirènes." No theme sheets are provided for these, however.

3. As with other pieces, the entire Nocturnes should be heard at least once, and perhaps both at the opening and closing of the unit.

4. Some discussion might center around the importance of orchestral color to the mood of the music, and the lesser importance of formal structure.

5. Besides the whole-tone scale, the Oriental pentatonic scale might also be explained and demonstrated.

Teacher's Outline and Contents of the Classroom Tape

"Fêtes"

Ex.
No.

1 Part a opens with a rhythmic figure and scale passage in clarinets and English horn [Tr. 1], repeated, then followed by whole-tone scale and returning figure in bassoons and cellos [Tr. 1]

2 Part b opens with a 15/8 rhythmic figure, followed by scale passage from part a in flute and oboe, then bassoon-horn figure [Tr. 2]

3 Part b continues with an oboe melody that is important throughout this section [Tr. 3]

4 Also in part b , a cross-rhythmic section, with duple-meter dotted-rhythm melody introduced in high woodwinds, accompanied by triple-rhythm in strings [Tr. 4]. Note also the vacillating triple-duple inner divisions of the rhythm in the string accompaniment.

5 Part c is the "procession," characterized by march-like duple rhythm and trumpet melody [Tr. 5]. The form of the movement is a b c a b c coda, the return of each section being shorter than originally. The return of the c section is less obvious than the other two, since it consists only of segments from the trumpet melody, stated first in the horns, then flutes, etc. The meter does not return to duple.

The coda begins with the slow dialogue in the woodwinds -- the movement closes in the original tempo, without cadence. Listen for the chromatically descending bass line.

"Sirènes"

The final of the three nocturnes is characterized by several important themes which permeate the movement.

1 After introductory material, the haunting English horn melody is stated twice [Tr. 1, top line]. Between statements listen for fragments of this melody. Either this theme or fragments or variations of it are heard throughout the movement.

2 The returning two-bar melody [Tr. 1, bottom line] is first, and most often, stated in the women's voices. It also is heard throughout the movement. Listen for the fragmented form of 1 in the accompaniment.

Ex.
No.

3 The next important theme [Tr. 2, top line] is actually an augmented variation of the English horn from 1. While listening to this section note also the first measure of the returning theme (2) in the background.

4 The fourth theme, which is heard less often but is nonetheless important, is a whole-tone melody stated first in the trumpet [Tr. 2, bottom line].

Biographical Sketch

Composer: Claude Debussy

Dates: 1862-1918

Nationality: French

Family background: Debussy's father was the proprietor of a china shop. His family belonged to the normal bourgeois class and had shown no particular predilection toward music prior to the birth of Claude. Claude himself showed little aptitude for music before he reached the age of ten.

Musical training: Debussy studied at the Paris Conservatoire from the age of ten until he was twenty-two. He studied piano with Marmontel and his chief composition master was Guirard. He won numerous prizes for both piano and composition and finally (in 1884), he obtained the highest conservatoire honor, the Grand Prix de Rome, for his cantata L'Enfant prodigue.

Friends and associates: Debussy associated himself primarily with progressive artistic and literary circles, including poets such as Baudelaire and Verlaine. His disposition was not gregarious, and he had little to do with other musicians. He was quite strongly influenced by Mussorgsky and later by Erik Satie. He married Rosalie Texier, a dressmaker, in 1899. The young woman was devoted to her husband and was quite heart-broken when Debussy abandoned her for Mme. Emma Bardac, a woman of greater intellect and culture, in 1904. Debussy married the latter after obtaining a divorce in 1905. They had one daughter.

General remarks on life and works: Debussy is considered the chief representative of the impressionistic school of the late 19th and early 20th centuries. His musical impressionism resulted from his dislike of the dramatic and forceful dynamism of Beethoven and Wagner. Influenced by the paintings of the French impressionists such as Monet, and by the refined poetry of poets such as Baudelaire, Debussy created a new kind of music using successions of tone colors which seem to hint rather than make statements. The music is vague and intangible, inducing sensations such as changing lights or subtle atmospheric disturbances. Harmonic innovations include unresolved dissonances and considerable use of the whole-tone scale.

Debussy had about twenty years of productive, mature work, from approximately 1890-1910. The last years of his life were made miserable by a cancer affliction. Although he wrote a fair amount of music during the last decade of his life, he abandoned a number of large-scale works. He composed piano music, songs, orchestral works and operas.

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Readings for Unit XII

Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
Impressionism	488-495	335-341
Claude Debussy	496-500	341-346
Prelude to Afternoon of a Faun	500-501	346-347
Festivals from Nocturnes	501-503	
Maurice Ravel	503-507	348-349

Bernstein, An Introduction to Music	Second Edition
Claude Debussy	409-412
Impressionism (Debussy)	412-415
Works (Debussy)	416-419

Hansen, An Introduction to Twentieth Century Music	
Debussy and His Music	11- 32

Unit XIII

NEO-CLASSICISM

Introduction

The unit on neo-Classicism begins with a brief examination of Prokofiev's Classical Symphony. The work is short and appealing and its obvious use of Classical form and certain types of Classical idioms make it an easy beginning to the unit. The major work to be studied is Stravinsky's Symphony of Psalms. Many parallels can be drawn between the careers of Stravinsky and Picasso; some teachers may wish to spend one or two class sessions pursuing this.

Other Stravinsky works might be introduced in this unit. Students will find much of L'Histoire du Soldat attractive on the first listening, as they will Pulcinella. One of the earlier ballets, perhaps Le Sacre du Printemps, should be heard, either in or out of class. Some later works might also be suggested, but, depending upon the disposition of the class, the serial works of the 1950's and '60's might be reserved for later, after the unit on expressionism and serial techniques. It is important to discuss the creativeness and curiosity of the Stravinsky mind. Students should not be left with the idea that he is strictly a neo-Classic composer, since that is only one of his many styles.

Prokofiev

Guide to the Materials

The Prokofiev Classical Symphony can be studied rather thoroughly in a short time because of its brevity and because it adheres so strictly to the structural format of a Classical symphony. Transparencies, but no tapes, are provided in the materials.

1. For the first movement, transparencies are included for both the first and second theme areas. All thematic material throughout the movement can be related to these themes. A brief review of the principles of sonata-movement design might be helpful before listening to this movement.

2. The second movement is an ABA design with an introduction and coda that use identical material. The themes are presented on two transparencies.

3. The third movement is a gavotte (replacing the minuet-trio) in standard three-part form. The themes are again presented on two transparencies.

4. The finale is another sonata-movement form of standard design. The first, second, and closing themes are all presented in one transparency.

Discussion about this symphony might center around the Classical features of the work as opposed to the 20th-century features. The former include a simplicity of style, clarity of orchestration, and formality of design. More "modern" features include, of course, the harmony (treatment of dissonance), some metric irregularities, and to a certain extent the thematic material (although this relates to harmony also). Much value in the study of this symphony can be derived from the review of Classical formal principles themselves.

Biographical Sketch

Composer: Sergey Prokofiev

Dates: 1891-1953

Nationality: Russian

Family background: Prokofiev's mother was an amateur pianist and gave him his first piano lessons.

Musical training: A child prodigy, Prokofiev could play the piano quite well by the age of six, wrote an opera when he was nine, and three more by the time he was thirteen. After study with Gliere for a short time, he entered the St. Petersburg Conservatory at the age of eleven and studied under Rimsky-Korsakoff, Liadov, Tcherepnin, and Essipov. When he left the conservatory in 1914 he had been awarded the highest prize given to pianists, a grand piano.

General remarks on life and works: Prokofiev left Russia in 1918, shortly after the first performance of his Classical Symphony. He went to Japan and America, giving concerts (primarily of his own music) in many of the larger cities. In 1920 he went to Paris where he became acquainted with Diaghilev, who produced a number of his ballets. Except for concert tours, Prokofiev remained in Paris until late in 1933, when he returned to Russia.

Prokofiev is known as a nationalistic composer; however, most of his compositions of 1918 to 1933 show very little nationalistic influence. When he returned to Russia, he was criticized quite severely for the "decadent" practices of incorporating modern devices such as polytonality and atonality in his works. In response he composed some relatively traditional works, such as Lieutenant Kije and the popular symphonic fairy tale, Peter and the Wolf. Prokofiev never really departed from the tonal system, despite opinions to the contrary expounded by the "musical experts" of the Soviet bureaucracy. His music utilizes sharp, frequently assymetrical rhythms, modern, lyrical melodies spanning large intervals, and a masterful treatment of instruments.

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Stravinsky

Guide to the Materials

1. The materials provided for the study of Stravinsky's Symphony of Psalms are for the third movement, although the psalm texts for the first and second movements are included also. The first and second movements should, of course, be studied if time allows, and students should hear the entire work at least once (preferably twice in class before and after the detailed study).

2. Ten excerpts on the classroom tape are coordinated with ten transparencies for the third movement. A psalm text and translation are provided also.

3. Interesting notes on the Symphony of Psalms by the composer are provided on the jacket of at least one recording.* Many of Stravinsky's thoughts about the work and its creation would be of interest to a class. The instrumentation should be discussed; the score employs no violins, violas, or clarinets, but does include two pianos and harp. It relies heavily on both woodwinds and brasses in the third movement, more on woodwinds in the first two

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* Stravinsky Conducts Symphony of Psalms, Symphony in C, Columbia MS 6548 (notes reprinted from Dialogues and a Diary by Igor Stravinsky and Robert Craft [Doubleday, 1963]).

4. Structurally, the third movement begins with the introductory "Alleluia" and the first sentence of Psalm 150 [Tape and Tr. 1]. The main body of the movement begins with an orchestral interlude [Tape and Tr. 2], which reaches a climax of its own before the voices enter [Tape and Tr. 3]. The voices enter with the next psalm sentence [Tape and Tr. 4], then repeat that sentence to the eighth-note rhythm (with alternately placed accents) from the opening of this section [Tape and Tr. 5 and 6]. Following the third psalm sentence, the movement is interrupted by a brief "Alleluia" (like the opening of the movement).

   Next comes a free recapitulation and development of the orchestral interlude that opened the main body of the movement [Tape and Tr. 7]. The chorus is added, but the psalm text does not proceed; the text here is "Laudate Dominum, laudate Eum." The climax to this section [Tape and Tr. 7] is like the previous one (heard in Tape 3), but it is a step higher.

   The next section is a fugato in D major [Tape and Tr. 9] to the text of the fourth psalm sentence. (Stravinsky, incidentally, omitted the "praise Him with the psaltery and the harp" phrase of the third sentence.) Some writers believe this to be the beginning of the coda -- others believe the coda to begin with the following section; that section treats the fifth and sixth psalm sentences in an Eb major tonality [Tape and Tr. 10]. The movement of the ostinato fourths in the piano and harp under the persistent repetition of the voices produces an effect of permanence and of timelessness. The movement ends as it began, with the "Alleluia, laudate Dominum."

5. This music will require several listenings -- it would be ideal for the class to hear the movement at the end of one class session, then again at the beginning of another before beginning the detailed study. Among the points for discussion are the following:

   a. What are the outstanding features (including rhythm drive, clarity, contrast)?

   b. How does this differ from the neo-Classicism of Prokofiev?

   c. How would you compare this music with that you have heard of Mahler and Debussy in:

      (1) harmony (not chromatic)
      (2) melody (more fragmentary)
      (3) texture (highly linear)
      (4) timbre (stark, dry in comparison)

   d. In what ways does this react against Romanticism?

   e. Consider the relationship of text to music.

   f. Does this music, written in 1930, reflect any of the "primitivism" of such works as the Rites of Spring, written nearly twenty years earlier? If so, how?

Contents of the Classroom Tape

Score No.	Tape Ex.No.	
	1	Opening [Tr. 1]
3	2	Beginning of main body of movement [Tr. 2; note eighth-note rhythm, base line, and interlocking thirds in measures 7-8]
5	3	Building to climax of orchestral interlude [Tr. 3]
6	4	Voice entries, shift to duple (from quadruple) meter in same tempo [Tr. 4]. Note polyphonic texture in voices.
8	5	Voices on eighth-note rhythm (from opening of main body, with alternate accents) [Tr. 5]
9	6	Voices continue with second psalm sentence [Tr. 6]. Note eighth-note accompaniment, woodwinds with scale passages, brasses with repeated eighths -- parts later exchange.
13	7	Recapitulation and development of orchestral interlude material (following "Alleluia" which divides movement). [Tr. 7]. Note whole-tone ascending scale in trombone.
18	8	Climax of recapitulation, like original but one step higher [Tr. 8]
20	9	Fugato in D major, text from fourth psalm sentence [Tr. 9]
	10	Coda, text from fifth psalm sentence, Eb major tonality over ostinato fourths in pianos and harp [Tr. 10]

Text and Translation
Stravinsky, Symphony of Psalms

I. Psalmus 38 (Vulgate)
Verses 13-14

Exaudi orationem mean, Domine,
et depreciationem meam:
auribus percipe lacrymas
meas.
Ne sileas, quoniam advena ego
apud te, et peregrinus,
sicut omnes patres mei.
Remitte mihi,
ut refrigerer priusque
abeam, et amplius non ero.

II. Psalmus 39 (Vulgate)
Verses 2-4

Expectans expectavi Dominum,
et intendit mihi,
Et exaudivit preces meas;
et eduxit me do lacu
miseriae, et de luto
faecas.
Et statuit supra petram pedes
meos; et direxit gressus
meos.
Et immisit in os meum canticum
novum, carmen Deo nostro.
Videbunt multi et timebunt:
et sperabunt in Domino.

III. Psalmus 150 (Vulgate)

Alleluia.
Laudate Dominum in sanctis ejus:
laudate Eum in firmamento
virtutis ejus.
Laudate Eum in virtutibus ejus:
laudate Eum secundum multitudinem magnitudinis ejus.
Laudate Eum in sono tubae:
laudate Eum in psalterio et
cithara.

I. Psalm 39 (King James Version)
Verses 12-13

Hear my prayer, O Lord,
and give ear unto my cry;
hold not Thy peace at my
tears.
For I am a stranger with Thee,
and a sojourner, as all
my fathers were.
O spare me,
that I may recover strength,
before I go hence, and be
no more.

II. Psalm 40 (King James Version)
Verses 1-3

I waited patiently for the Lord;
and he inclined to me,
and heard my cry.
He brought me up also out of
an horrible pit, out of
the miry clay, and set
my feet upon a rock, and
established my goings.
And he hath put a new song in
my mouth, even praise unto
our God; and many shall set
it, and fear, and shall
trust in the Lord.

III. Psalm 150 (King James Version)

Praise ye the Lord.
Praise God in His Sanctuary:
praise Him in the firmament
of His power.
Praise Him for His mighty acts:
praise Him according to
His excellent greatness.
Praise Him with the sound of
the trumpet: praise Him
with the psaltery and the
harp.

Laudate Eum in tympano et choro: laudate Eum in chordis et organo.	Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.
Laudate Eum in cymbalis bene sonantibus: laudate Eum in cymbalis jubilationibus.	Praise Him upon the loud cymbals. praise Him upon the high sounding cymbals.
Omnis spiritus laudet Dominum.	Let everything that hath breath praise the Lord.
Alleluia.	Praise ye the Lord.

Biographical Sketch

Composer: Igor Stravinsky

Dates: 1882 -

Nationality: Russian, but most of his adult life has been spent in America.

Family background: His father was a famous bass with the St. Petersburg opera. The elder Stravinsky enjoyed an artistic reputation both as a singer and as an actor in that opera company.

Musical training: Although Igor became well-acquainted with the works of the Russian masters at an early age, thanks to his father's profession, his parents had no desire for him to become a professional musician. As a result, he studied law at the University until he was 23. One of his best friends in college was Vladimir, youngest son of Rimsky-Korsakov. Rimsky-Korsakov was probably the one most responsible for Stravinsky's development as a composer. He greatly influenced his early musical formation and helped him develop a sound understanding of technique.

Comments on life and works: Two contacts were of especial importance in shaping Igor Stravinsky's career. The first was the above-mentioned relationship with the fine composer and teacher, Rimsky-Korsakov; the second was his early association with Diaghilev, the great impressario of the Russian ballet.

Stravinsky was already famous by the age of 28, having been recognized as a composer of genius following Diaghilev's production of his first stage work, the Firebird Ballet, in Paris in 1910. Stravinsky's works show practically every significant new musical tendency of the first half of the twentieth century. His style of writing has undergone several transformations. The style of several of his early works, such as The Rite of Spring (the first performance of which provoked a riot in Paris) is referred to as Primitivism. Primitivism is characterized by prominent irregular rhythms and unusual orchestral effects and chordal combinations. Verism (truth), is another term describing many of the early works (such as the circus scenes of Petrushka), which strive to create sounds of real life. After The Rite of Spring his style changed, and most of the compositions written between 1913 and 1923 use small combinations of instruments rather than a large orchestra. Many of his compositions reflect his avid interest in jazz. Most of his works composed between 1920 and 1950, however, are written in a neo-Classical style, that is, they adhere to Classical principles of form, balance and lack of sentimentality while employing a contrapuntal texture, an economy of material, and harmonies which are usually organized around tonal centers.

In the 1950's Stravinsky began to use the twelve-tone technique, a style against which he had earlier spoken. Igor Stravinsky has composed choral music, opera, ballet, songs, orchestral music, and many pieces for unusual combinations of instruments. He is undoubtedly one of the greatest forces influencing musical style in our century.

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Readings for Unit XIII

Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
Neo-Classicism	519-521	357-358
Prokofiev	588-589	
Stravinsky	542-552	372-380

Bernstein, An Introduction to Music	Second Edition
Neo-Classicism	428-429
Stravinsky	421-424

Hansen, An Introduction to Twentieth Century Music	
Prokofiev	268-278
Stravinsky	151-174
Symphony of Psalms	163-167

Unit XIV

THE INFLUENCE OF FOLK MUSIC

Introduction

Bela Bartók's Concerto for Orchestra is the only work included for study in this unit; it should perhaps first be pointed out to students that the piece is neither a concerto according to the usual definition of the word, nor is it based on actual folk tunes. Bartók labelled the piece a concerto because of its "tendency to treat the single orchestral instruments in a concértant or soloistic manner."* The composer, a native of Hungary, was an ardent collector of the folk songs of his homeland, and while the melodies of the Concerto are not known to be authentic folk tunes, they are certainly folksong-like in character.

For a formal guide to this piece (and many others also), the teacher is referred to Moore and Heger's The Symphony and the Symphonic Poem.**

Bela Bartók

Guide to the Materials

1. Materials for the study of the Bartók Concerto include taped thematic excerpts from the first and fourth movements, transparencies of themes to accompany the tape, and a transparency of the basic formal structure for each of the five movements. Themes and their development are easily recognized in this music; no laboratory tape is included.

2. The Concerto's first movement is a sonata-movement design with a long introduction; the introduction itself contains two important themes (both of which are alluded to in the third movement). The exposition is approached by a steadily accelerating figure that not only anticipates the main theme, but also makes the transition

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* Irving Kolodin, Record jacket notes for Bartók, Concerto for Orchestra, recorded by the Chicago Symphony Orchestra, Fritz Reiner, conductor (RCA Victor LM-1934, 1956).

** Earl V. Moore and Theodore E. Heger, The Symphony and the Symphonic Poem: Analytical and Descriptive Charts of the Standard Symphonic Repertory, 4th rev. ed. (Ann Arbor, Mich.: Ulrich's Books, 1962).

from 3/4 to 3/8 (in one). The main theme is in a shifting 3/8-2/8 meter -- the second three measures are a free inversion of the first three. The first theme area might actually be divided into three distinct melodies; all are treated in the development (the second of these modulates from F minor, through Eb and Gb, to Db major for the third). The second theme, labelled B, is in the key of B major, a tri-tone away from the F minor tonic key of the movement.

The main theme, A_1, is developed first, then the A_2 theme is heard in expanded intervals in the clarinet, followed later by a rather extensive development of the A_3 (trombone) theme. The second theme, B, is recapitulated first, then A_1 and finally A_3.

3. The second movement, labelled by Bartók Giuocco delle Coppie, or "Game of Pairs," is an ABA design. The pairs of instruments each enter with their own theme at different parallel intervals: bassoons in sixths, oboes in thirds, clarinets in minor sevenths, flutes in fifths, and muted trumpets in major seconds. After the chorale-like B section, the pairs return with variants or fragments of the A-section themes.

4. The third movement, labelled "Elegy," takes its thematic material from the introduction to the first movement. The structure is ABA with an introduction and coda.

5. The fourth movement is an "Interrupted Intermezzo." It is a free rondo design (ABACBA), the A and B sections of which are light, changing-meter tunes. The "interruption" (the C section) contains a quotation from the first movement of the Shostakovitch Seventh Symphony, which, according to one writer, Bartók heard broadcast while working on the Concerto.*

6. The finale of the Concerto for Orchestra is a large sonata-movement form that displays a masterful thematic treatment; it is also a difficult movement to perform. Bartók described the mood of the Concerto, "apart from the jesting second movement" as "a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last . . ."* This is a point for discussion. There is definitely a vitality and spirit of triumph in the finale -- what elements in the music create this mood? Another discussion point of the same nature might be the mood of the third movement, which Bartók referred to as a "lugubrious death-song" -- not all listeners will interpret this movement to be that mournful.

7. In discussing the folksong-like character of Bartók's melodies in the Concerto it might be helpful to demonstrate from the easier volumes of the composer's Mikrokosmos, or any of the elementary piano music. The flavor and character of that music will be easily grasped and related to the Concerto.

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* Kolodin, Record jacket notes (RCA Victor LM-1934).

8. The transparencies for the first and fourth movement themes are coordinated with the classroom tape.

Contents of the Classroom Tape

Meas. No.	Tape Ex.No.	
		Introduction
1	1	Theme 1 (built on fourths) [Tr. 1]
30	2	Theme 2 (flute) [Tr. 1]
35	3	Theme 1a (cellos and basses) [Tr. 1]
39	4	Theme 2 (three trumpets)
51	5	Theme 2a, with 1a [Tr. 1]
63	6	Cello and bass figure anticipates main theme (A_1)[Tr. 1]
		Exposition
76	7	Main theme (A_1) [Tr. 2]
95	8	Theme A_2 [Tr. 2]
134	9	Theme A_3 [Tr. 2]
155	10	Theme B [Tr. 3]
		4th Movement
5	1	Theme A [Tr. 4]
21	2	Theme A, inverted [Tr. 4]
43	3	Theme B [Tr. 5]
77	4	Theme C [Tr. 5]

Biographical Sketch

Composer: Bela Bartók

Dates: 1881-1945

Nationality: Hungarian

Family background: Bartók's mother, widow of a director of an agricultural school, became a school teacher after the death of her husband. She was her son's first teacher of piano and composition.

Musical training: Bartók was accepted at the Royal Conservatory in Budapest in 1899, where he studied piano with Koessler. He was appointed an instructor in 1907.

General remarks on life and works: Bartók was known during his lifetime mainly as a brilliant concert pianist. Extensive recognition of his compositional genius was, as unfortunately is too often the case, not forthcoming until after his death. Bartók began his famous collection of Hungarian folk songs in 1904, a life-long pursuit that strongly influenced his compositions. Most of his income was derived from concert tours. At his appearances he played primarily his own music; occasionally he also played two-piano duets with his second wife, Ditta Pasztory.

Bartók was compelled to leave his beloved Hungary in 1940 due to his outspoken hatred of Nazism. He remained in the United States until his death in 1945.

Although Bartók's early works show some influence of French impressionism, his profound interest in primitive rhythms and folk melodies soon affected his style. His music never completely abandons tonality nor utilizes the dodecaphonic or serial twelve-tone system; nevertheless, discordant harmonic combinations, and modern polytonal devices are much in evidence and characterize a large part of his later compositions.

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Readings for Unit XIV

Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
Bartók	563-571	387-393

Hansen, An Introduction to Twentieth Century Music
Bartók 223-238

Unit XV

SERIAL TECHNIQUE AND EXPRESSIONISM

Introduction

Unit XV deals with both the serial technique of composition and with the 20th-century school of thought labelled expressionism. Much, but certainly not all, expressionistic music is serially composed, and of course, not all serial music falls into the expressionistic category. The first piece for study in this unit is the Webern Symphony, Op. 21, an excellent example of the twelve-tone technique. It is, however, very controlled in nature, and is not regarded as an expressionistic piece. Webern might be considered the "Classicist" of the twelve-tone school; he adheres strictly to the compositional rules of that school. The Symphony, Op. 21, is a perfect example that might be regarded as a culmination of a technique. The Schoenberg Serenade, Op. 24, is expressionistic music that, in a sense, represents a development toward the ultimate perfection exemplified by the Webern piece. Alban Berg's Violin Concerto might be considered an intermediate link between tonal and twelve-tone music. Students should understand, in studying this unit, that Schoenberg was the teacher and Berg and Webern the prize pupils of this school of musical thought.

The materials for Unit XV include a page of explanations for the term "expressionism." Students' understanding of the term will be greatly enhanced by viewing characteristic slides of paintings in the expressionistic idiom. A discussion of the contrasts between impressionism and expressionism in the arts will perhaps aid in the understanding of both schools of thought.

In beginning the unit, the twelve-tone technique of composition should be covered rather thoroughly. An exercise in writing out forms of a row or segments of rows will be very helpful. The Hansen book provides an excellent aid to both student and teacher.*

Guide to the Materials

1. The study of Webern's Symphony, Op. 21, follows logically the study of twelve-tone technique. Students should understand the importance of the use of canon in this music. (They should also understand that tones of the row can appear in any octave, referred to as octave displacement, and that they can appear vertically, as chords.)

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* Peter Hansen, An Introduction to Twentieth Century Music, pp. 179-183.

2. Webern's row for the symphony is presented on a transparency [Tr. 1]. As a class exercise, students might participate in writing out the inversion of the row. As a group, they might also transpose the row to help them understand that it may begin on any of the twelve semi-tones, and that a row is a sequence of intervals, not of specific pitches.

3. A second transparency presents a piano reduction of two excerpts from the score. The first movement is a binary form -- the excerpts are the beginnings of each part of the binary. The entire movement is a double canon; voices one and three begin, in canon with each other, with the original version of the row. Voices two and four enter, in canon with each other, using the inversion of the row. Voices one and three are in canon throughout the movement, as are two and four, although the forms of the row change.

4. Another important feature of this movement that should be noted is that at a certain point (measures 34-35-36) it becomes an exact retrogression of the row forms as they have proceeded to that point. The teacher may want to explain the use of overlapping; for example, tones 11 and 12 of Webern's row for this piece are often used to double as tones 1 and 2 for the retrograde inversion form of the row.

5. A pertinent point for discussion in studying this piece is the overall contour. It is important that students be guided to listen for the building and relaxation of tensions. They will find that the movement progresses to a peak, brought about by shortened note values (increased movement) and by expanded range.

6. Helpful guides to this work may be found in Hansen's Introduction to Twentieth Century Music, pp. 215-217; and in Machlis' Introduction to Contemporary Music (New York: W. W. Norton, 1961), pp. 391-397.

7. The Webern tape may be used both in the classroom and in the laboratory. It contains two excerpts from the first movement (coordinated with the transparency).

Biographical Sketch

Composer: Anton Webern

Dates: 1883-1945

Nationality: Austrian

Family background: Webern's father was a mining engineer. Anton was born in Vienna and lived his childhood years there and in the mountain communities where his father obtained work.

Musical training: Webern entered the University of Vienna in 1902 and studied with the famous musicologist, Guido Adler. He began his study with Schoenberg in 1904; he, in fact, was Schoenberg's first pupil. Schoenberg had a great influence on Webern's development as a composer, and vice versa. Webern received a Ph.D. degree from the University of Vienna in 1906.

General remarks on life and works: Webern married in 1911 and began a career as a conductor. Released from the army in 1915 because of weak eyes, he settled in a Viennese suburb where he earned a rather meager living as a composer and composition teacher. Some additional income was obtained by conducting an amateur chorus and an orchestra. Webern's music was banned in Germany during the second world war, and his lectures were also prohibited as "cultural Bolshevism." Toward the end of the war he and his family moved to the country near Salzburg; there he was accidentally shot by one of the occupying troops when he violated a curfew, the existence of which he was quite unaware.

Webern's music is extremely avant garde in style. He extended Schoenberg's tone-row principles, wherein no tone may be repeated until all tones of the row have been produced, to tone colors. If rigidly imposed, this would mean that no two successive notes of a melody could be played by the same instrument, nor could any instrument be re-used until all others had each played a note of the melody.

Webern's compositions are very brief (the longest lasts ten minutes). He is very economical in the amount of material used, frequently building a composition upon the relationship between a few intervals. In spite of the fact that his total musical output (31 compositions) can be played in less than three hours, Weber's impact on contemporary compositions has been great.

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Schoenberg

Guide to the Materials

1. Arnold Schoenberg's Serenade Op. 24, should be studied as an expressionistic piece. In order to do this, it should be preceded by a discussion of the term and the general artistic school of thought. Slides of the paintings of such artists as Picasso (1925 period), Kandinsky, Feininger and Klee might be viewed to aid in this discussion.

2. Although Schoenberg had experimented with serial technique prior to writing the Opus 24, only one of these seven movements utilizes the serial technique -- that is the third movement. However, all seven movements do represent his trend to escape from tonality.

3. The first movement, "Marsch," is a three-section form. A guide to the movement may be found in the laboratory tape. The entire movement is constructed around two basic themes, with a vamp that is also important. The primary and secondary themes are presented on Transparency 1. (It is important to note that the secondary theme is stated first.) Although the movement is written in march time, the phrasing of the primary theme is in groups of five. The development of the final four notes of the primary theme is important also.

4. The third movement, "Variationen," as previously stated, is the only one of the seven in which Schoenberg employed serial technique. It is not, however, built on a twelve-tone row, but on a fourteen-note row that omits B natural and, of course, repeats several tones. The theme is a statement, by a solo clarinet, of the fourteen-note original row, followed by the retrograde form (note 14 being overlapped). The retrograde is of the tones only, not of the rhythm. The theme is presented on Transparency 2. Further explanation of the movement may be found on the laboratory tape. The classroom tape contains each of the five variations, in addition to the theme.

5. The sixth movement is the "Lied (ohne Worte)" --"Song without words." A violin solo comprises the first two-thirds of the movement, followed by the theme in the cello, with the violin and other instruments playing an obbligato effect. Further explanation of this movement may also be found on the laboratory tape. The overall contour of this movement is a pertinent point for discussion.

Contents of the Classroom Tape

Tape Ex. No.	
	1st Movement, "Marsch"
1	Secondary theme [Tr. 1]
2	Primary theme [Tr. 1]

Tape Ex. No.	
3	"Marsch" movement

3rd Movement: "Variationen"

4	Theme, solo clarinet; 1st variation, inversion in cello and clarinet [Tr. 2]
5	2nd variation, clarinet in canon with bass clarinet
6	3rd variation, theme in clarinet, then bass clarinet, clarinet, bass clarinet, clarinet, cello, guitar
7	4th variation, clarinet in canon with cello
8	5th variation, theme in cello, then violin, viola, cello, violin, viola, cello, viola, bass clarinet
9	"Variationen" movement
10	6th movement, "Lied (ohne Worte)" [Tr. 2]

Biographical Sketch

Composer: Arnold Schoenberg

Dates: 1874-1951

Nationality: Austrian

Musical training: Schoenberg began to study violin at the age of eight and, at the same time, began composing violin duets. Schoenberg had little formal compositional training, although he learned some theory from Adler and had some lessons in counterpoint from Zemlinsky.

Friends and associates: Schoenberg's father died while he was quite young, and he was left in rather meager circumstances. For some time he earned his living working in a band. His interest in music was encouraged and nourished by three young friends of his own age -- Oscar Adler, David Boch, and Alexander von Zemlinsky. In 1901 Schoenberg married Zemlinsky's sister Mathilde. Mathilde died in 1923, and shortly thereafter Schoenberg married the sister of the well-known violinist, Rudolph Kolisch. Schoenberg's disciples esteemed him with an awe almost approaching religious fervor. His famous pupils, Alban Berg and Anton Webern, were probably the two friends whose style was most influenced by Schoenberg's principles.

General remarks on life and works: Shortly after his marriage in 1901 Schoenberg moved to Berlin, where he obtained a position as conductor of the Buntes theater. He returned to Vienna in 1903 and began his teaching career. His compositions were received with great turbulence, several premiere performances setting off hostile demonstrations. His first completely atonal compositions were written in 1908. Schoenberg left Germany for Paris in 1933 and shortly thereafter moved to the United States. At this time he also returned to the Jewish faith which he had temporarily rescinded in 1921. He taught for a short time in Boston and New York and finally became a professor at the University of Southern California. He became an American citizen in 1940. Schoenberg had always been superstitious about the number "13," and as if to establish the veracity of this belief, he died at 13 minutes before midnight on Friday the 13th, July, 1951.

Schoenberg's compositional style varied through several periods. His early works employed much chromaticism; later works were expressionistic and atonal. The twelve-tone system, Schoenberg's most significant contribution to compositional technique, was developed shortly after the first world war. This system has had a tremendous impact on techniques of compositions which have evolved in the 40 years since its first development. The principles of twelve-tone composition were developed gradually through several compositions. As is usually the case in theoretical development, the "rules" were extracted from compositions already written, rather than the guidelines being arbitrarily chosen and the ensuing compositions being rigidly guided thereby.

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Hansen, Peter S. An Introduction to Twentieth Century Music. Boston: Allyn and Bacon, 1961. Pp. 557-574, 175-196.

Machlis, Joseph. Introduction to Contemporary Music. New York: W.W. Norton, 1961. Pp. 334-365.

Searle, Humphrey. "Schoenberg, Arnold," Grove's Dictionary of Music and Musicians. 5th ed., 10 vols., ed. Eric Blom. New York: St. Martin's Press, 1954-1961. VII: 513-523. X: 395.

Slonimsky, Nicolas. "Schoenberg, Arnold," Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958-1965. Pp. 1454-1457. Suppl.: page 116.

Alban Berg

Guide to the Materials

1. Berg's Violin Concerto is the last work that he wrote. It was written in memory of Anna Mahler's daughter, Manon, a close friend of Berg's, who died at the young age of 18.

2. Only the first movement of the concerto is treated thoroughly in these materials. The quotation from Bach's chorale, "Es ist genug," from the second movement is treated, however. The concerto is a two-movement work, but each of the two is divided into two distinct sections, so that some may prefer to call it a four-movement work, the first and second and the third and fourth movements of which are continuous.

3. Each half of the first movement is a highly symmetrical form. The first section form is: Intro-ABCCBA-Coda. The themes are presented on a transparency and some explanation is included on the laboratory tape. The introductory arpeggio is stated on the open strings of the violin, symbolizing purity; this is known as the "Manon motto." It returns in the coda, balancing the movement. The tone row (theme A on the transparency) is an interesting one that illustrates Berg's position as an intermediate between tonality and the twelve-tone school. It is built on (with tones overlapping) a G minor triad, D major triad, A minor triad, and E major triad, with the final four notes being whole-tone intervals. The classroom tape includes the themes as they are presented on the transparency.

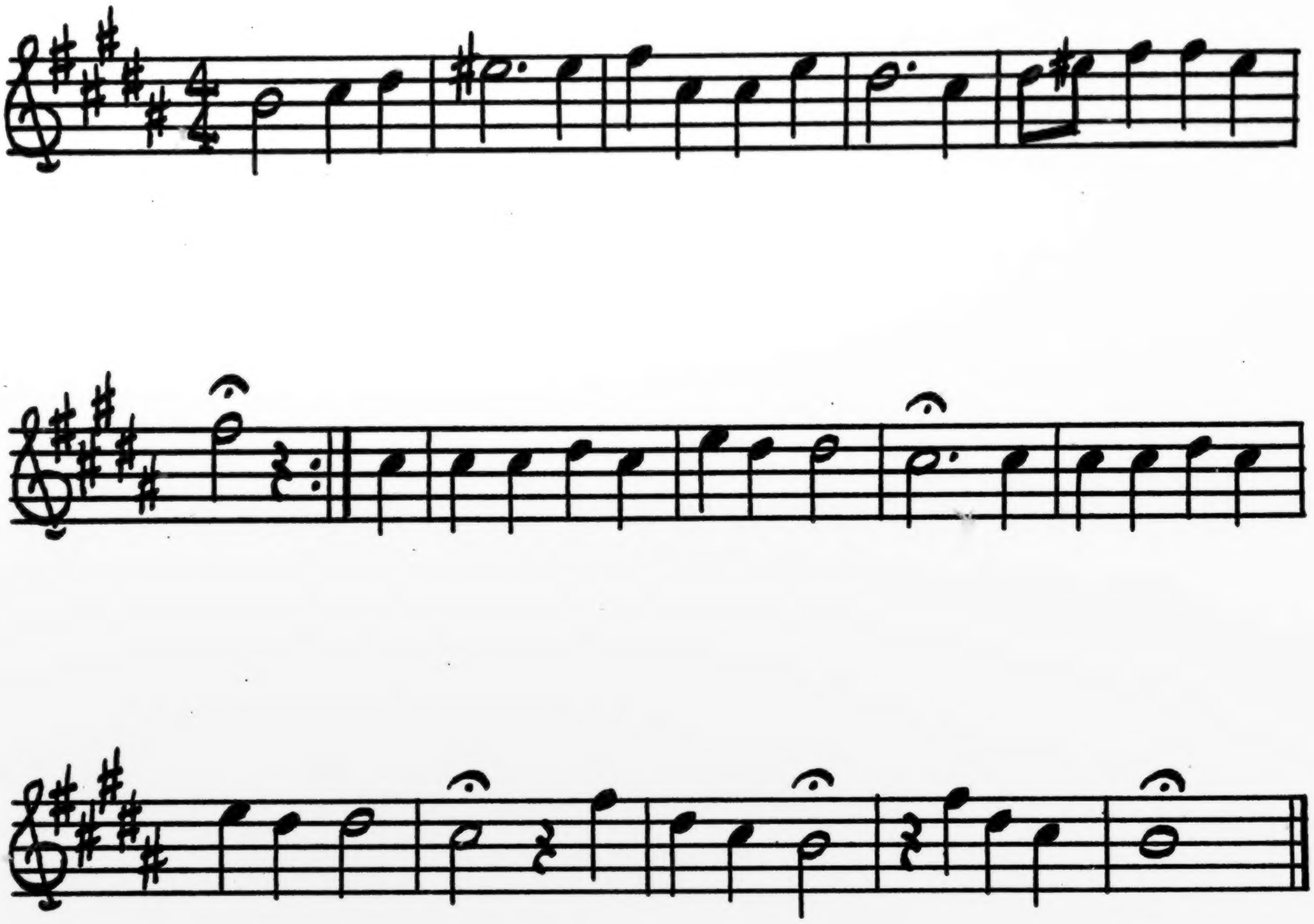
4. The second section of the first movement is a symmetrical ABCBA-Coda design. A guide to the character of the thematic material may be found in Machlis' Introduction to Contemporary Music, pages 379-382. The Carinthian folk melody that Berg introduces near the end of the movement is not sounded in the solo violin, but plays an important part both here and in the second movement.

5. The "Es ist genug" chorale melody is presented on a separate sheet for the class. The chorale melody in the solo violin begins the second section of the second movement; it appears immediately after the climax of death that ends the first section. Berg treats the first phrase of the melody in his own style, followed by a treatment in the style of Bach; he alternates the phrases in that manner, then develops the rest of the movement using the chorale tune as a cantus firmus.

6. Besides the Machlis guide to this work, previously mentioned, Peter Hansen also provides specific notes in An Introduction to Twentieth Century Music, pages 206-208.

Es ist genug Chorale Melody

(Berg, Violin Concerto, Second Section, Second Movement)



7. Discussion about the Berg piece might include attention to the "Romantic" characteristics of this music as compared to that of Schoenberg, the original experimenter, and Webern, the "Classicist."

Biographical Sketch

Composer: Alban Berg

Dates: 1885-1935

Nationality: Austrian

Family background: Berg came from an upper middle-class Viennese family; his musical talent, already apparent as a boy, was nurtured in a beneficial cultural atmosphere.

Musical training: Berg had written a great number of songs and duets before he was fifteen and without having had any formal music instruction. Some seventy of these compositions were found after his death. The most significant factor in Berg's musical career was the influence of Arnold Schoenberg, whom he met in 1904. He undertook a rigorous course of study under Schoenberg's tutelage and between 1904 and 1910 he thoroughly mastered the principles of harmony, counterpoint, analysis, orchestration, form, and composition.

Friends and associates: Kindness and a keen sense of humor were two of the characteristics that helped Berg gain a wide circle of friends. He married Helene Nakowski in 1911 and their marriage was unusually happy and serene. He was not only an excellent teacher but a devoted friend to his pupils, and he took a deep interest in both their personal and artistic welfare.

General remarks on life and works: Berg's approach to music underwent a real transformation during his period of study with Schoenberg. From a dreamy and sensitive boy, he developed into a mature, deeply serious and very thorough artist. His compositions are somewhat eclectic in nature and show excellent mastery of many styles and compositional techniques. Much of his music shows a tendency to build up dramatic climaxes and contrasts in a manner characteristic of his artistic personality. Berg's most famous composition, the opera Wozzeck, employs tonal writing, serial technique, polytonality, forms such as suite, rhapsody, march, passacaglia, rondo, and even symphonic form; yet through the use of leitmotive (leading motives) and appropriate representation of the drama, he achieves a dramatic unity and vividness rarely approached in the annals of artistic opera composition.

In addition to his musical ability, Berg was a brilliant writer and wrote numerous essays which give ample evidence of his literary wit and talent. Most of his writings were devoted to an explanation and defense of the works of Arnold Schoenberg.

Although never conceited, Berg enjoyed recognition, and his international success was probably appreciated even more in as much as no official honor or recognition was ever bestowed upon him by his own country.

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Hansen, Peter S. An Introduction to Twentieth Century Music. Boston: Allyn and Bacon, 1961. Pp. 197-208.

Machlis, Joseph. Introduction to Contemporary Music. New York: W. W. Norton, 1961. Pp. 366-382.

Reich, Willi. "Berg, Alban," Grove's Dictionary of Music and Musicians. 5th ed., 10 vols., ed. Eric Blom. New York: St. Martin's Press, 1954-1961. I: 635-639. X: 31-32.

Slonimsky, Nicolas. "Berg, Alban," Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958-1954. Pp. 132-33. Suppl.: page 11.

Expressionism: Its Meaning

(Taken from: Willi Apel, Harvard Dictionary of Music (Cambridge,Mass: Harvard University Press, 1955), pp. 253-254).

(1) A term widely used in the early 20th century to denote certain radical trends of modern music, particularly Austrian and German

(2) Term borrowed from school of painting (Picasso, Kandinsky, Feininger, Klee) representing a reaction against the impressionistic school (Degas, Renoir, Monet, Manet)

(3) Use of "ex" instead of "im" indicates complete reversal of thought, i.e., the change from "impressions gained from the outer world" to "expression of the inner self (subconscious self)"

(4) Replaces highly refined naturalism and color technique by abstract and strangely distorted forms, combined in utter disregard of traditional principles

(5) Around 1910, parallel change took place in music; led from sensuous program music and coloristic effects of Debussy to abstract types of music, in which distorted melodies, discordant harmonies, and disintegrated lines were used in utter disregard of all traditional principles of music art

(6) Term "expressionism" used to distinguish the new ideas and to demonstrate antagonism against the musical impressionism and romanticism

(7) Main representatives of expressionistic school are: Arnold Schoenberg, Anton Webern, Alban Berg, and Ernst Krenek

(8) Soon after 1925 other tendencies began replacing expressionism as a school; the devices, characteristics, and idiomatic expressions continue to strongly influence contemporary musical thought

(9) Term "expressionistic" music is actually no more expressive than the other forms; term must stand in the same relation with music as "emotion" to "psycho-analytical complex"

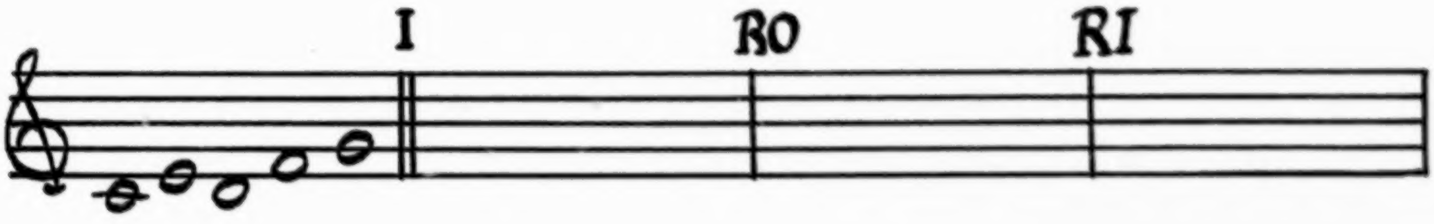
Readings for Unit XV

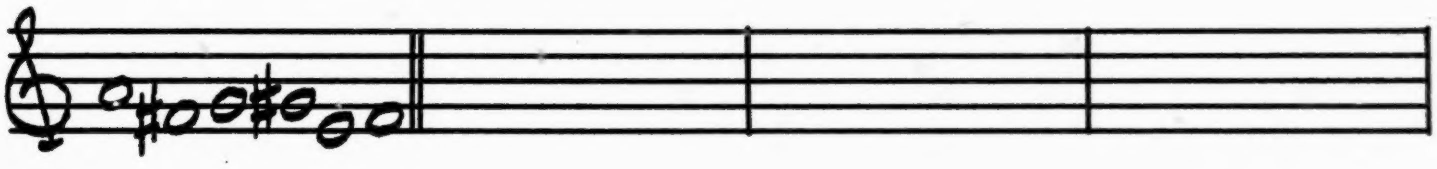
Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
The New Music	514-523	352-359
New Concepts of Tonality	523-542	368-371
Arnold Schoenberg	552-563	380-386
Alban Berg	578-585	

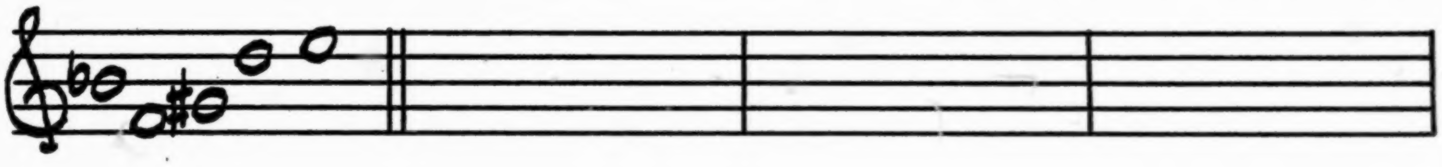
Hansen, An Introduction to Twentieth Century Music	
Expressionism	53- 74
Schoenberg	175-196
Twelve-tone Music	177-183
Berg and Webern	197-219
Berg, Violin Concerto	206-208
Webern, Symphony Op. 21	215-217

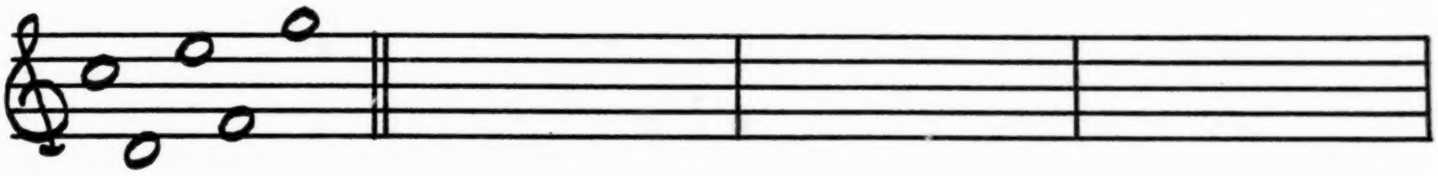
Tone-Row Exercises

Write the inversion, the retrograde, and the retrograde inversion forms of the following row segments:

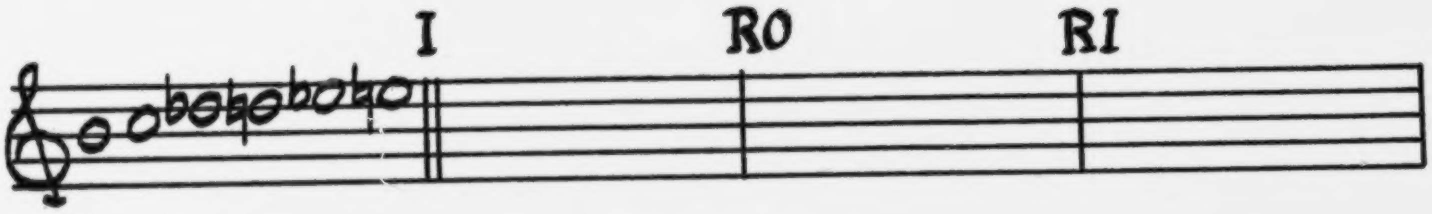


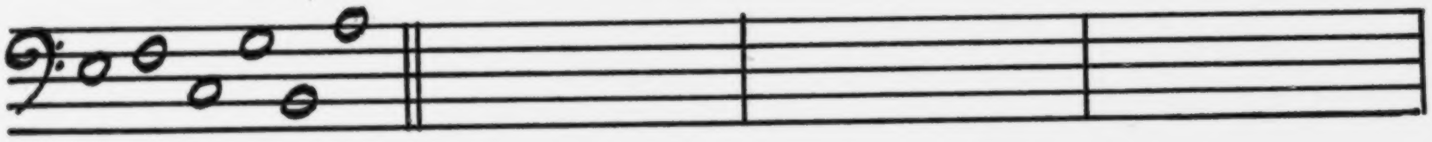


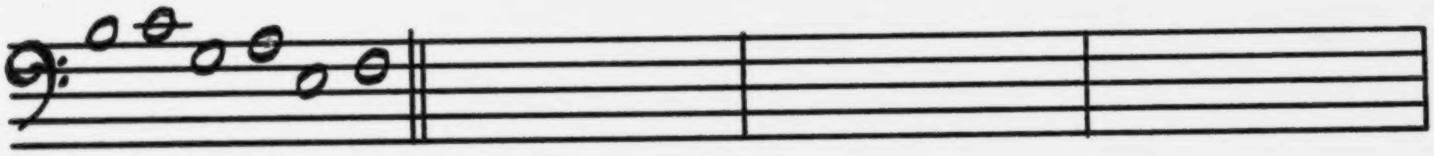


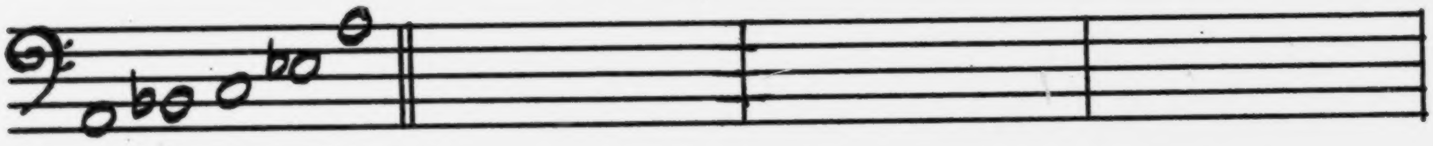


Tone-row exercises, continued









Unit XVI

NEW DIRECTIONS

Introduction

Unit XVI explores two pieces of electronic music, by Edgar Varese and Karlheinz Stockhausen. As an introduction to electronic music, the complexities and difficulties for performance of new music might be considered. The concept of "total control" or "total serialization" might be discussed. Hansen presents the series of articulations and dynamics as used by Boulez in his Second Piano Sonata, as well as a duration series (see Peter Hansen, An Introduction to Twentieth Century Music, page 349). These might be shown to a class as a means of demonstrating the nearly impossible demands made on the performer of such music. This provides at least one explanation for the advent of electronically-produced music.

The two pieces selected for study in this unit were chosen for their accessibility to the listener. No tapes or transparencies are included, but at least one recording, in addition to the pieces studied, will provide interesting and instructional outside listening -- it is from the RCA Synthesizer in the Columbia-Princeton Electronic Studio.*

The success of the unit will largely depend upon the teacher's own attitude toward this music. If the teacher is skeptical about the quality and value of electronic music, students cannot be expected to listen with an open mind. Many students will first regard this music as novel and will be attracted to it for that reason. However, in successive listenings they should be directed to listen for structural elements as they would in listening to any other music.

Suggestions for Teaching

1. A distinction should first be made between electronic instruments such as the electronic organs and pianos that students will be familiar with, and music that is produced by electronic devices, recorded and manipulated on magnetic tape, and heard through loudspeakers. The distinction between electronic music and computer music, which is created by programming a computer, should also be made.

2. The possibilities of electronic music should be discussed. They include:

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* Columbia-Princeton Electronic Music Center (Columbia MS-6566).

a. No limitation to the 88 semi-tones of the piano keyboard -- intervals much smaller than the half-step can be produced, as can a much wider total range

b. Dynamic level can be greatly expanded and better controlled

c. Duration (rhythmic) and timbre possibilities are also unrestricted

3. Sources and treatment of sound in electronic music include:*

a. Synthesized sound (from electronic sources)

(1) sine-wave generator (pure sound, no harmonics)
(2) multi-vibrator or square-wave generator (produces a "buzzy" sound)
(3) white-noise generator (includes all frequencies, produces a sort of hissing sound)
(4) instruments of special design, played conventionally or with mechanical processes

b. Musique concrète (source: any sound picked up by a microphone). Treatment includes:

(1) removal of attack (by cutting tape at an angle)
(2) re-recording at different speeds
(3) removal of "decay" part of sound (also by cutting tape)
(4) reversal of tape
(5) inter-modulation and modulation of different sounds
(6) artificial echo

c. Magnetic tape manipulation -- normal recording process, monaural or stereo (two or more channels). Treatment includes:

(1) same as above
(2) feedback and reverberation (echoes) by use of one or more playback heads. Diminishing echo, echo building up to crescendo, pre-echo
(3) multiple recording and mixing of sounds from several tapes, etc.

4. A standard work could be produced on tape by recording the sounds of each of the instruments, then mixing them, etc., but it would be a very complex process.

5. Material on the record jackets will provide information about Varèse's Poème Électronique and Stockhausen's Gesang der Jünglinge. For the latter, students might be assigned to read the first three chapters

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* F. C. Judd, Electronic Music and Musique Concrète (London: Neville Spearman, 1961), pp. 77-78.

of the book of Daniel in The Bible, since that is where the work derives its title.

Biographical Sketch

Karlheinz Stockhausen
August 22, 1928 -

A pioneer in the field of electronic music, Stockhausen was born near Cologne, Germany, and has spent most of his life in that city. He studied piano, oboe and violin in school, and during high school and college earned money as a dance pianist and operetta conductor. He also worked as a jazz pianist and accompanist for a traveling magician. Stockhausen's interest in electronic music was motivated by two primary factors: one, a desire to have complete control of the organization of all aspects of sound; and two, an interest in regulating tone color through acoustical manipulations. Amply supported financially through radio and teaching positions, Stockhausen has created many novel and interesting compositions, the value of which will be determined by the test of time. He puts theory before practice, devising a new system or framework of limitations for each new composition. Stockhausen has already made quite an impact on current trends and ideas in contemporary composition.

Edgar Varèse
December 22, 1885 - November 7, 1965

Varèse was born in Paris, but resided in the United States after 1916. His early education concentrated on science and mathematics. Contrary to the wishes of his father, he left home in 1904 and devoted himself to studying music with Vincent d'Indy and Albert Roussel at the Schola Cantorum in Paris. His early instrumental works, most of which have either been lost or destroyed, were Romantic and impressionistic in style, as were his operas. From 1914, Varèse largely discarded traditional aspects of composition such as thematic development and consonant harmonies. He scored for large orchestras and employed highly intricate rhythmic and dynamic treatment. A radical innovator, he introduced many novel effects and wrote a considerable amount of electronic music, some of which combines electronic instruments with regular musical instruments. Varese became so fond of this medium that he finally contended that normal musical instruments were obsolete, and that music should be written exclusively for electronic instruments.

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Slonimsky, Nicolas. "Stockhausen, Karl Heinz (or Karlheinz)," *Baker's Biographical Dictionary of Musicians*. 5th ed. New York: G. Schirmer, 1958-1965. Pp. 1574-1575. *Suppl.*: p. 124

Varèse

Broder, Nathan. "Varèse, Edgar(d)," *Grove's Dictionary of Music and Musicians*. 5th ed., 10 vols., ed. Eric Blom. New York: St. Martin's Press, 1954-1961. VIII: 669-670. X: 450.

Slonimsky, Nicolas. "Varèse, Edgar," *Baker's Biographical Dictionary of Musicians*. 5th ed. New York: G. Schirmer, 1958-1965. Pp. 1689-1690. *Suppl.*: p. 133.

Readings for Unit XVI

Machlis, *The Enjoyment of Music*	Regular Edition	Shorter Edition
Edgar Varèse	604-606	405-406

Hansen, *An Introduction to Twentieth Century Music*	
Experiments in Music	98- 90
New Directions	345-358

For the Teacher

Lang, Paul Henry, ed. *Problems of Modern Music: The Princeton Seminar in Advanced Musical Studies*. New York: W. W. Norton. 1962.

Die Reihe, A Periodical Devoted to Developments in Contemporary Music. 7 vols. to date, ed. Herbert Eimert and Karlheinz Stockhausen. Bryn Mawr, Pa.: Theodore Presser, 1958- . Volume I is devoted entirely to electronic music. Volumes V and VII also contain articles on that subject. Volume IV is devoted to young composers and contains an article on the music of Stockhausen.

Unit XVII

TWENTIETH CENTURY AMERICAN MUSIC

Introduction

The unit on twentieth century American music is considered to be an important one and ample time should be allowed for it. The pieces for which materials are provided are Charles Ives's _Three Places in New England_, George Gershwin's _Concerto in F for Piano and Orchestra_, Roy Harris' _Third Symphony_, and Leonard Bernstein's _West Side Story_. For the last, several songs have been selected for a comparison with jazz recordings, so that jazz, at least of the 1960 variety, is included to some extent. If time allows, it should be interesting to trace the careers of some popular-jazz artists -- Woody Herman and Frank Sinatra are two who have been prominent since the late 1930's and who have changed and updated their styles during that time. Any number of other American composers might be studied in this unit -- a list of forty American composers has been included in the materials. Students might be assigned papers on American composers and their music, depending, of course, on school and community library holdings (particularly of periodicals and records).

Some teachers may prefer to spend more time on jazz or popular music in this unit, or on Broadway musical shows. This could depend partly upon the level and interests of the class. It is suggested that one or two American pieces that have been performed by school groups during the year might be studied in detail, particularly if a number in the class are members of one ensemble or another.

Biographical sketches are not included in this unit. Information can, of course, be found in _Grove's Dictionary_ and _Baker's Biographical Dictionary_. Hansen's _Introduction to Twentieth Century Music_ provides references and bibliographical sources on American music and musicians, as does Machlis' _Introduction to Contemporary Music_.*

Charles Ives's _Three Places in New England_

Guide to the Materials

1. All three pieces in Charles Ives's _Three Places in New England_ (or _New England Symphony_) are interesting to study. However, the second

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* See: Hansen, _An Introduction to Twentieth Century Music_, pp. 86, 337-338; and Machlis, _Introduction to Contemporary Music_, pp. 447-636.

movement is concentrated upon here because it is somewhat more accessible to the listener than either the first or third.

2. The Ives score has each movement prefaced by a "program" or written statement about the piece. This will, of course, be very helpful in teaching the piece; the second movement, "Putnam's Camp, Redding, Connecticut," is especially made more understandable by knowledge of the program.

3. Materials for the Ives piece include a classroom tape, coordinated with nine transparencies, and a laboratory tape which includes a brief explanation of the program for the second movement.

4. Some interesting points about this music that might be explained and discussed include:

    a. The "hesitation" of measures 2 and 5 due to the extra eighth note [Tr. 2]. Notice that these 9.8 measures are not three groups of three notes, but that they are simply 4/4 with an eighth note added to one beat -- they might have been written in 4 /4 meter.

    b. The use of familiar folk and popular tunes is an interesting characteristic of much of Ives' music. He explains, in the preface to "Putnam's Camp," why "British Grenadiers" is used in this piece. His use of "Yankee Doodle" in several different keys [Tr. 4] will be interesting to students also.

    c. The relationship of the two simultaneous meters and tempos at score letter J [Tr. 5 and 5a] is, of course, one of the most interesting things about this movement. It will require several listenings for many students to grasp the two independent motions. Ives displays a clever skill in bringing the two back together.

    d. The displacement of the accents in the "British Grenadiers" quotation at score letter K [Tr. 6] is also a point for discussion. And the distortions of the rhythm when the tune is used as a background figure in the violins might be discussed also [Tr. 8].

    e. An excellent article on Ives and his music appears in the September 1964 issue of Hifi/Stereo Review.*

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* David Hall, "Charles Ives: An American Original," Hifi/Stereo Review, XIII/3 (September 1964).

Contents of the Classroom Tape

Meas. No.	Tape Ex. No.	
1	1	Introduction and first melody -- note 9/8 measures [Tr. 1]
C	2	Flute plays first "British Grenadiers" quotation [Tr. 2]
D	3	Two melodies simultaneously [Tr. 3], then familiar trumpet call and "Yankee Doodle," in three different keys in six beats [Tr. 4]
After G	4	Two simultaneous meters and tempos [Tr. 5 and 5a]; note the way Ives brings them back together
J	5	Flute with "British Grenadiers" again [Tr. 6]; note displacement of melodic stresses with bar lines
K	6	Brasses, followed by increasing rhythmic complexity, then simple melody
N	7	First melody again in trumpet (notice B natural in second measure); first violins play "British Grenadiers" tune fragments in triplet rhythm [Tr. 8]

George Gershwin's Concerto in F for Piano and Orchestra

Guide to the Materials

1. The Gershwin piano concerto is studied for the influence of jazz on art music. The materials presented here are very brief, concentrating on the jazz rhythms of the first movement of the concerto.

2. A classroom tape and two transparencies comprise the materials. They provide examples of several basic syncopated rhythms that are used throughout the first movement and the work as a whole.

3. The teacher should explain the anticipatory effect of such syncopations as Example 1 on Transparency 1. Students should also clap or count the rhythms.

4. If time allows, the second and third movements can easily be studied with the same emphasis. Some teachers may want to delve into the formal structure of the concerto as well.

Contents of the Classroom Tape

Tape Ex. No.	
1	Measures 5 - 6 [Tr. 1]
2	Five measures before #2 (rehearsal number in score) [Tr. 2]
3	#3 [Tr. 3] -- background rhythm
4	Two measures after #4 [Tr. 4]
5	#7 [Tr. 5, 5a]
6	Two measures after #16 [Tr. 6]

Roy Harris' Third Symphony

Guide to the Materials

1. Materials provided for the Harris Third Symphony include a classroom tape, coordinated with a set of transparencies, and a laboratory tape.

2. The composer has provided a structural outline of this symphony; it may be found in the notes on the record jacket.* These notes will provide other comments on Roy Harris and the symphony as well.

3. The seriousness and character of Harris' music and the similarities and contrasts with that of Copland, for example, are matters for general discussion. Specific discussion about the elemental characteristics of this music might center around the following:

   a. Rhythm -- straight-forward, relatively uncomplicated
   b. Melody
      (1) chant-like character of the introduction
      (2) long phrase lines of section I
      (3) chordal nature of sections II and III
      (4) strength and character of section IV
   c. Harmony
      (1) open fourths and fifths of introduction
      (2) polytonality of section III

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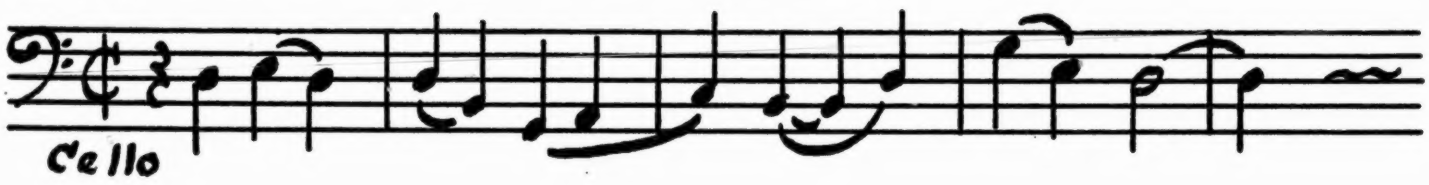
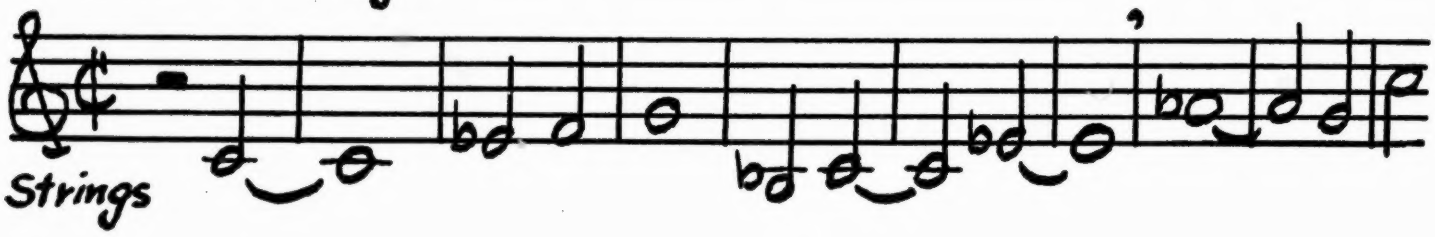
* Edward Downes, Record jacket notes (from New York Philharmonic program notes) for Roy Harris' Third Symphony, recorded by the New York Philharmonic, Leonard Bernstein, conductor (Columbia MS 6303).

Themes -- Harris, *Third Symphony*

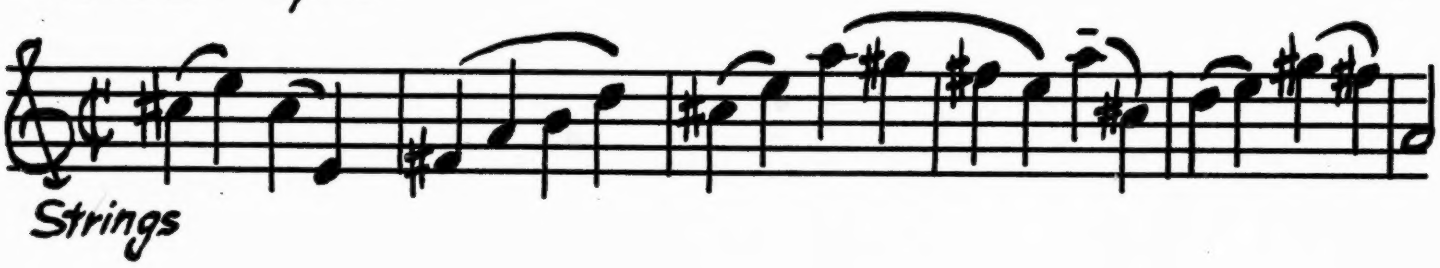
Intro.



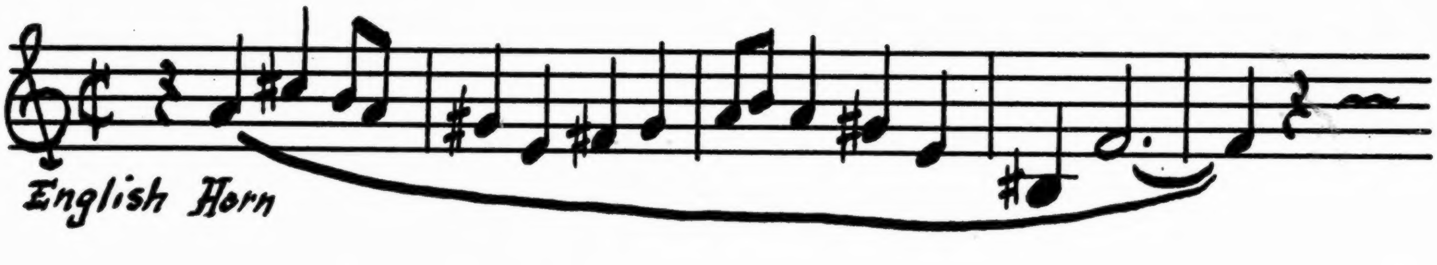
Theme I : "Tragic"



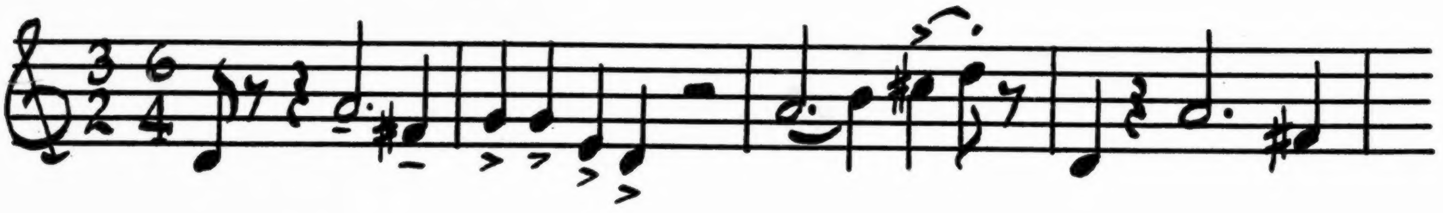
Theme II : "Lyric"



Theme III : "Pastoral"

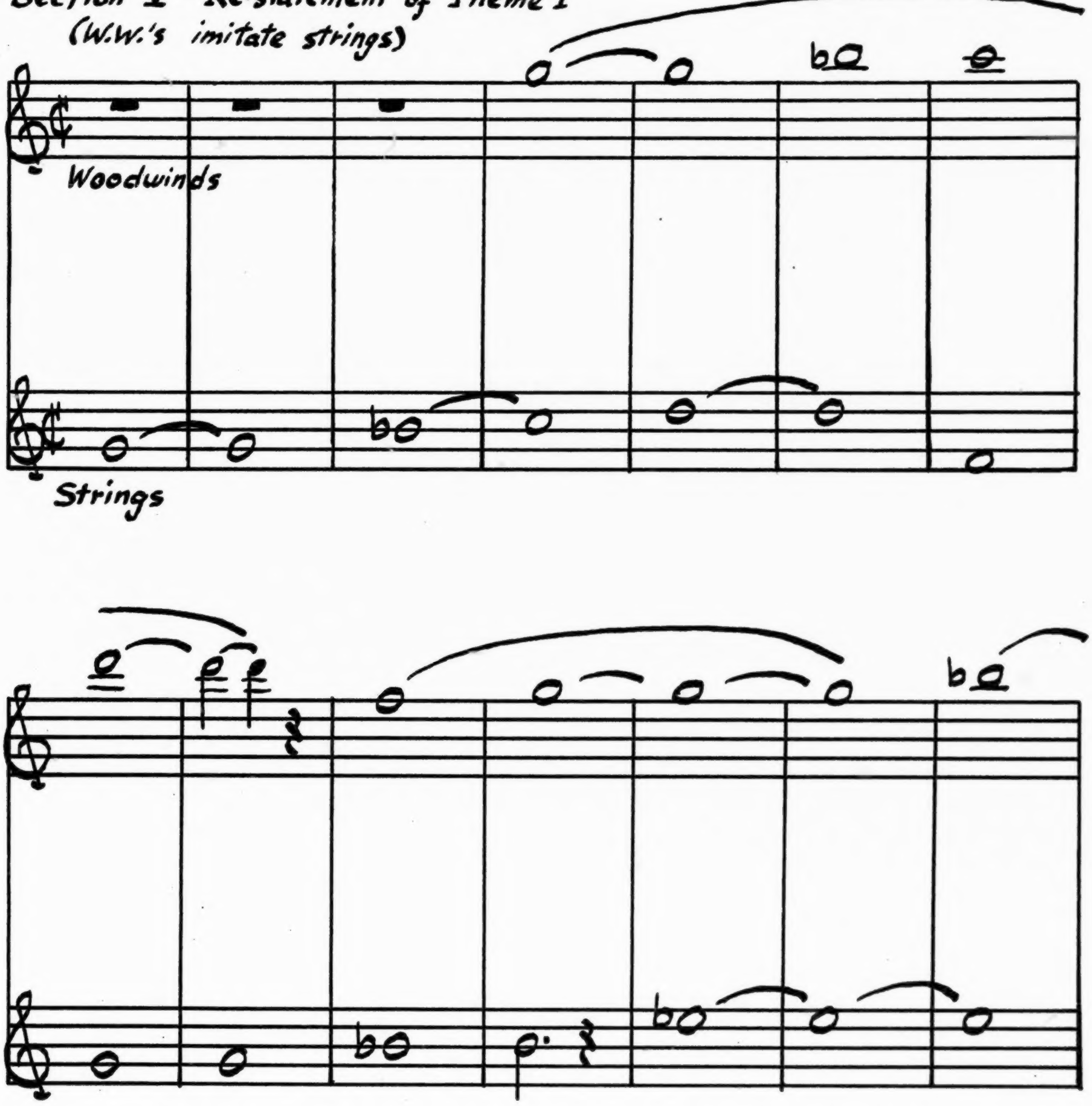

English Horn

Theme IV : "Dramatic"



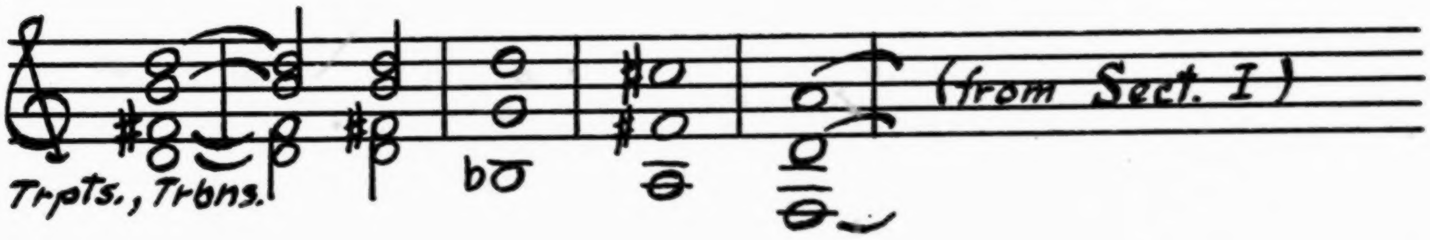
Harris themes, continued

Section V - Re-statement of Theme I
(W.W.'s imitate strings)

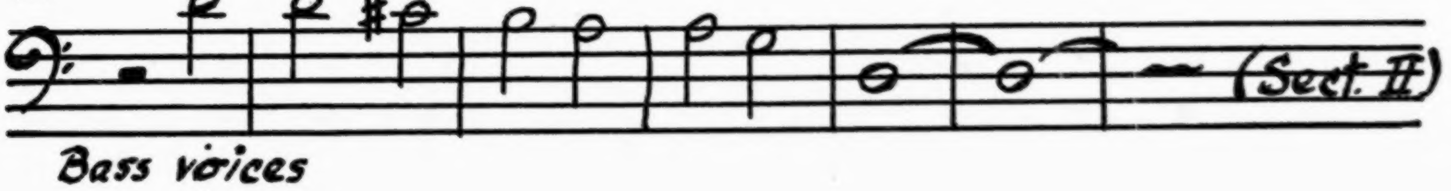

Woodwinds
Strings

Coda materials from Sections I + II

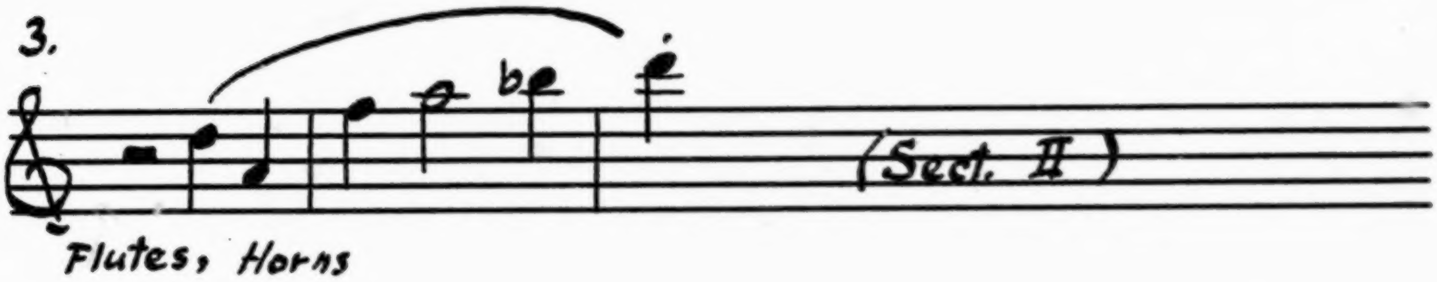
1.


(from Sect. I)
Trpts., Trbns.

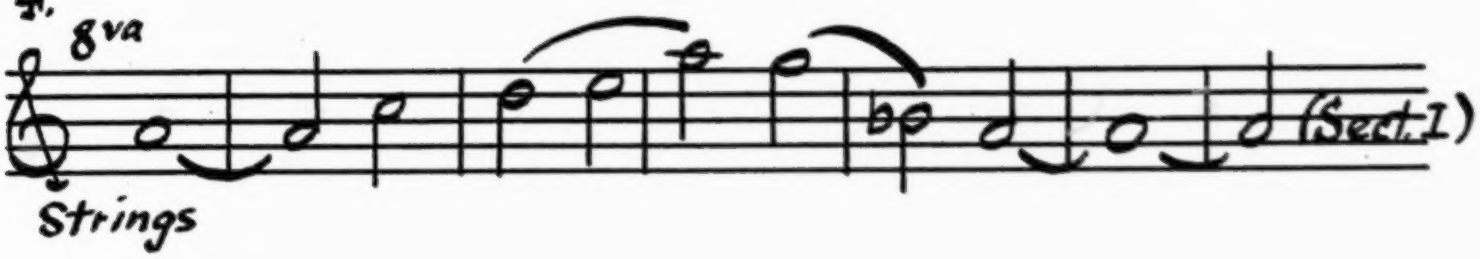
2.


(Sect. II)
Bass voices

3.


(Sect. II)
Flutes, Horns

4.


8va
(Sect. I)
Strings

d. Texture
  (1) increase in polyphonic activity as introduction approaches section I
  (2) fragmentary harmonic counterpoint of section I
  (3) increase in polyphonic activity as section II reaches its climax
  (4) the "busy" homophony of section III
  (5) the canonic and fugal treatment in section IV
  (6) canon between strings and woodwinds in section V
  (7) overlapping and polyphony between the four melodic fragments used in the coda

e. Timbre -- the tendency of Harris to treat families of instruments in such a way that their characteristic sound is retained and not fused with others

4. The laboratory tape is accompanied by a theme sheet which students might also use in listening to the recording.

Contents of the Classroom Tape

Score No.	Tape Ex. No.	
	1	Introduction [Tr. 1]
6	2	Section I, "tragic" [Tr. 2]
Before 16	3	Section II, "lyric" [Tr. 3]
21	4	Section III, "pastoral" [Tr. 4]. Harmony [Tr. 5]
After 41	5	Section IV, "dramatic" [Tr. 6]
46	6	Trombone-trumpet canon
After 55	7	End of brass climax, transition to section V
Before 57	8	Section V, "dramatic-tragic" [Tr. 7]
After 63	9	Coda (thematic material from sections I and II) [Tr. 8]

Bernstein's West Side Story

Guide to the Materials

1. The materials provided for West Side Story are designed for a comparison of songs from the original version with jazz recordings by Stan Kenton, the Oscar Peterson Trio, and the Dave Brubeck Quartet. Materials include a classroom tape and two transparencies.

2. The classroom tape compares sections of "I Feel Pretty" and "Maria" with the jazz recordings. The transparency for the former helps to compare the rhythm of the opening eight measures with the Kenton version. The "Maria" transparency compares the rhythm of the opening six measures of that tune with the Brubeck version.

3. The Kenton version of "I Feel Pretty" is in duple meter (compared to the triple meter of the original). During solo choruses, students should be instructed to listen for the band background or accompaniment as well as to the improvisation itself. On at least one listening, for each of the jazz recordings, it might be helpful for some students to hum the tune (not necessarily audibly) during improvised solos so that they can better "feel" chord changes and understand what the soloist is doing. The contrast of brass and saxophone sonorities and the interchange of polyphonic and homophonic sonorities is another point for discussion in listening to the Kenton recording.

   The Oscar Peterson version of "I Feel Pretty" is in duple meter until the "bridge" or "breakstrain," where it shifts to the triple meter of the original. Students should listen for the shifts from two to three and vice versa throughout this version. The differences of rhythmic emphases between this, the original, and the Kenton version might be discussed also.

   The Dave Brubeck recording of "I Feel Pretty" begins as a waltz, moving to duple rhythm against a triple accompaniment in the second piano chorus.

4. The Kenton version of "Maria" is in half-time -- quadruple meter in about the same tempo as the original version *alla breve*. Some discussion might center around the introduction to this version, since it is based on fragments of the melody. The orchestral color of the Kenton recording is, of course, worthy of attention. In general, Kenton adheres more closely to the original version than either Brubeck or Peterson. Some discussion might take place as to whether the larger group versions of these pieces are really jazz, or whether they are simply arrangements or adaptations.

   The Oscar Peterson "Maria" deviates from the original in phrasing. The original is organized in three-measure phrases, which Peterson expands to four (specifically, 4-4-4-4-6-4 in the first chorus). The "rounding" effect of the introduction and coda of this version is also worthy of mention.

The Dave Brubeck version of "Maria" presents an interesting rhythm in the opening and closing choruses. While the saxophone plays the melody "straight," the rhythm plays what might be considered a different rhythm or tempo. The class might be able to listen several times to the opening chorus to try to determine the relationship of the two. If a hint is needed, they might be instructed to count the beats or measures of the melody, ignoring the accompanying rhythm (the first six measures is adequate), then to count the beats of the accompaniment (piano and bass), ignoring the melodic rhythm. They should arrive at (for the first six measures) 18 beats for the melody and 12 beats for the accompaniment. They can then easily calculate that the melody is playing one and one-half beats to every beat in the accompaniment -- the melody is playing quarter-note units to dotted-quarter-note units in the bass and piano. If they then listen for the drums, they will find that the drummer is playing basically straight eighth-notes, accenting with the piano and bass. The rhythm is notated on Transparency 2. The "lightening" effect of the change in rhythm beginning with the second chorus might be discussed, as well as the overall symmetry of this version, that is produced by the return to the rhythm of the opening chorus for the final one.

5. A number of other songs from the show may be compared in a similar manner, but these two provide the most interesting contrasts. Of course, if time is available, West Side Story should be studied in much greater detail. The plot could be compared, for example, with Shakespeare's Romeo and Juliet. Musically, much more could be done with the original version itself, particularly with regard to rhythms, treatment of dissonance, and in some cases, phrasing and formal structure. The dance sequences and their importance to the show should be stressed, since this is an element that the American Broadway show offers that opera (or operetta) does not.

Contents of the Classroom Tape

Tape Ex. No.	"I Feel Pretty"
1	Original version, first 32 measures [Tr. 1]
2	Kenton version, same (in duple meter) [Tr. 1]
3	Original version, bridge
4	Kenton version, same (duple meter)
5	Oscar Peterson, first 32 measures (duple)
6	Oscar Peterson, bridge (triple meter)
7	Dave Brubeck, first 32 measures (waltz)

Tape Ex. No.	"Maria"
8	Original version, first 21 measures (3-bar phrases) [Tr. 2]
9	Kenton, same (in four, half-time, same phrasing)
10	Peterson, same (expanded to 4-bar phrases)
11	Brubeck, same (eight beats in rhythm to twelve in melody) [Tr. 2]

Forty American Composers

Milton Babbitt
Samuel Barber
Leonard Bernstein
Marc Blitzstein
John Cage
Elliott Carter
Aaron Copland
Henry Cowell
Norman Dello Joio
Morton Feldman
Lukas Foss
George Gershwin
Vittorio Giannini
Morton Gould
Charles Griffes
Howard Hanson
Roy Harris
Charles Ives
Erich Itor Kahn
Leon Kirchner
Ernst Krenek
Gian Carlo Menotti
Peter Mennin
Douglas Moore
John Partch
George Perle
Vincent Persichetti
Walter Piston
Quincy Porter
Mel Powell
Wallingford Riegger
Carl Ruggles
Gunther Schuller
William Schuman
Roger Sessions
Randall Thompson
Virgil Thomson
Edgar(d) Varèse
Kurt Weill
Hugo Weisgall

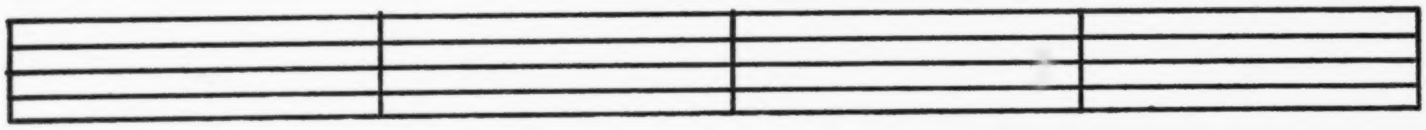
Readings for Unit XVII

Machlis, The Enjoyment of Music	Regular Edition	Shorter Edition
Charles Ives	607-613	404-405
Three Places in New England	611-613	
George Gershwin	630-633	
Roy Harris	628-630	410-412
Third Symphony	629-630	411-412
Leonard Bernstein	647	

Hansen, An Introduction to Twentieth Century Music	
Charles Ives	77- 84
Influence of Jazz	84- 86
Roy Harris Third Symphony	315-319
Music in America	75- 86 and 305-338

MASTERPIECES OF MUSIC LITERATURE
Quiz: Unit I

Write the following in musical notation:

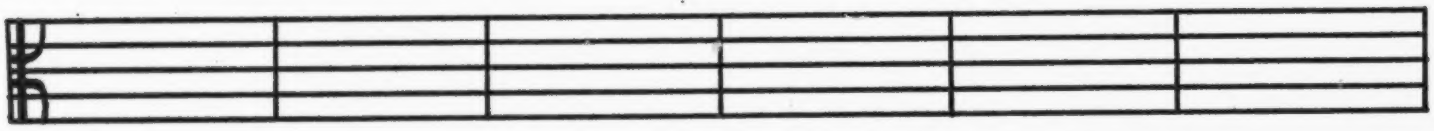


Treble Clef Sign

Alto Clef Sign

Tenor Clef Sign

Bass Clef Sign



Whole Note E

1/2 Note D

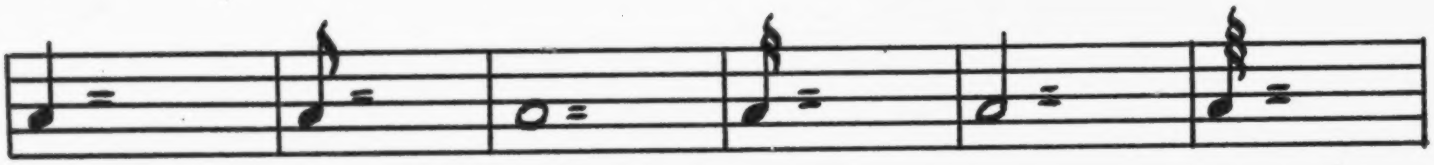
1/4 Note C

1/8 Note F

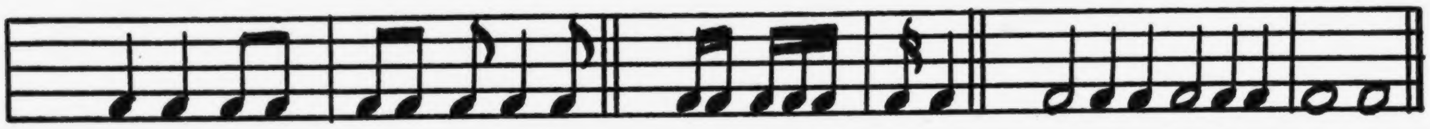
1/16 Note G

1/32 Note A

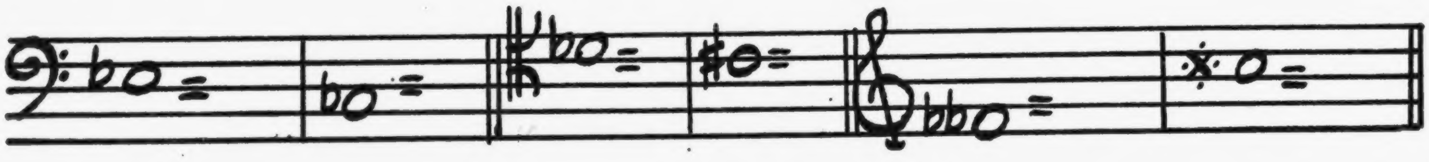
Write the equivalent rests:



Place a metric signature on the following examples:



Write enharmonic equivalents for the following notes:



MASTERPIECES OF MUSIC LITERATURE
Exam: Unit I

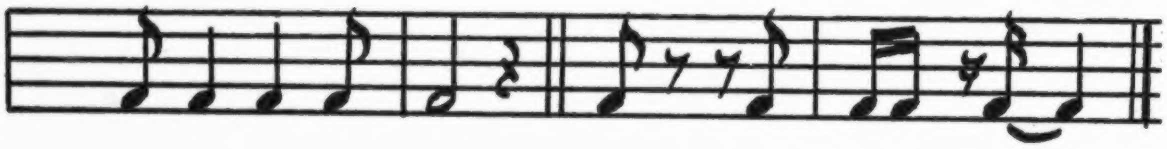
1. Write the rhythmic equivalents for each of the following notes and rests (write equivalent rests for the notes and equivalent notes for the rests):

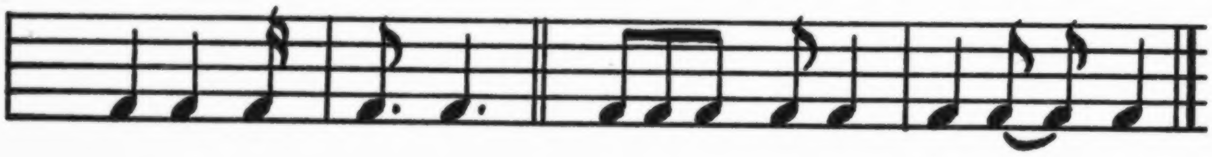
𝅗𝅥 =
𝅝 =
𝅗𝅥. =
𝅘𝅥𝅯 =
𝅘𝅥𝅯. =

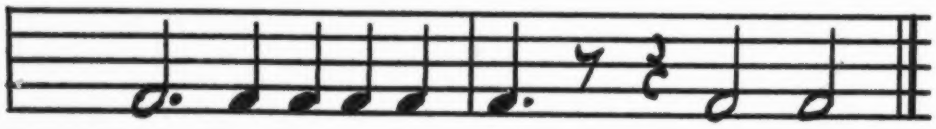
𝄼 =
𝄿 =
𝄻. =

𝄽 =
𝄾. =

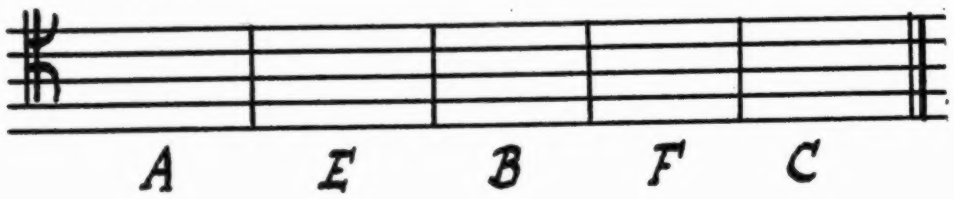
2. Place a metric signature on the following examples:

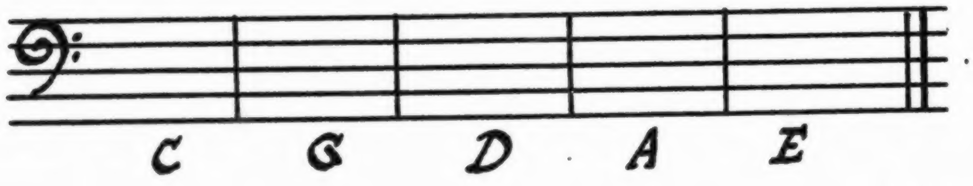




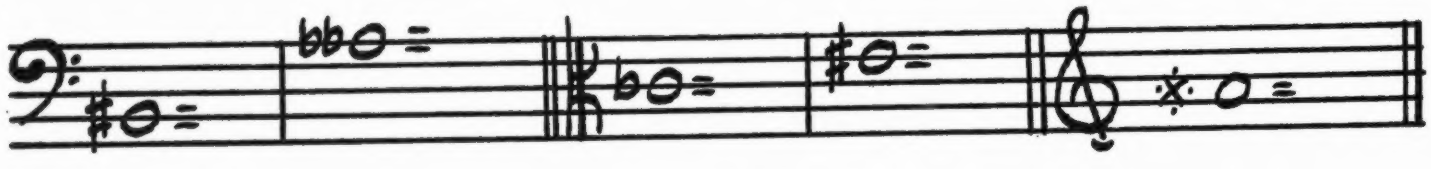


3. Write the following notes in their respective clefs:





4. Write the enharmonic equivalents for the following notes:



5. List four orchestral instruments of each of the four following types:

String

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________

Woodwind

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________

Brass

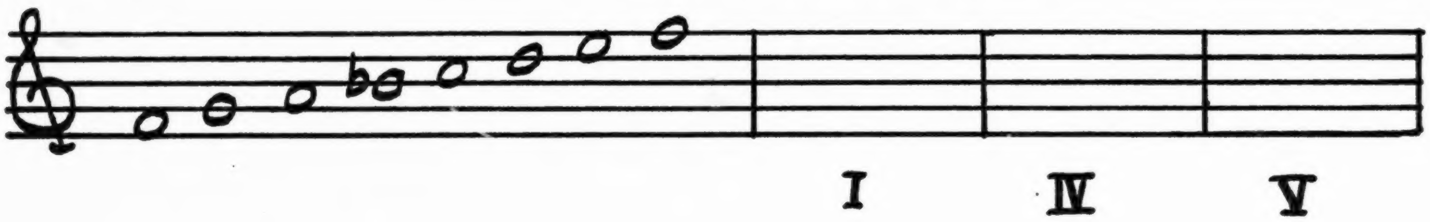
1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________

Percussion

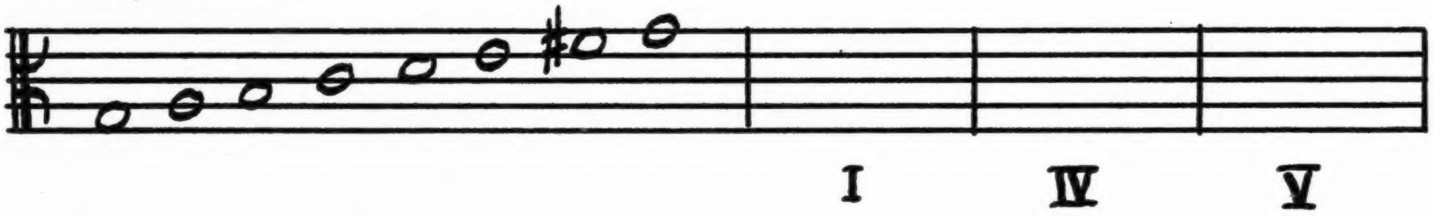
1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________

6. Given the scale of the key, write the tonic, subdominant, and dominant triads for the following:

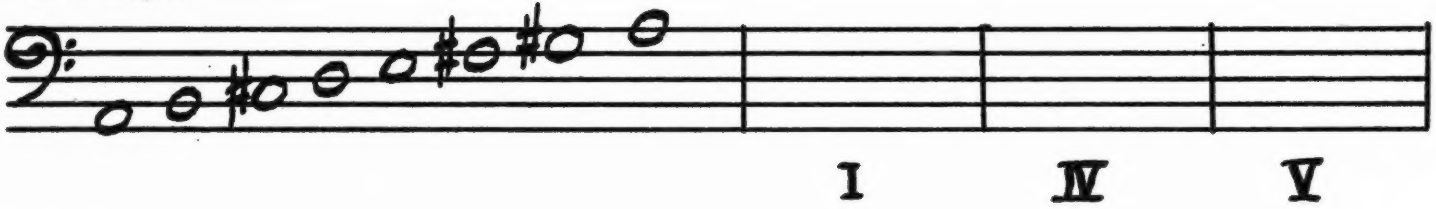
F Major



G Major



A Major



7. Explain the differences among monophony, homophony, and polyphony.

MASTERPIECES OF MUSIC LITERATURE
Exam: Unit III

1. List the five elements of music as we have studied them:

a. ____________________ d. ____________________

b. ____________________ e. ____________________

c. ____________________

2. Write major scales on D, F, and Ab in the treble clef:

D F Ab

3. Write natural minor scales on A, F, and D in the bass clef:

A F D

4. Cross out the incorrect term in the statements below:

a. The difference between major and minor is one of (mode, tonality).

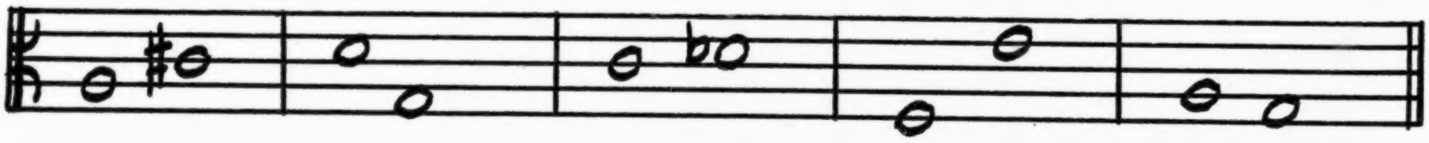
b. Parallel major and minor keys share the same (key signature, tonic note).

c. The terms "key" and ("modality," "tonality") are synonymous.

d. A vibrating string divided in half produces (half, twice) as many vibrations.

e. The octave consists of (eight, twelve) equal semi-tones.

5. Name the following intervals (major 2nd, minor 3rd, etc.):



a.__________ b.__________ c.__________ d.__________ e.__________

6. a. A major 2nd inverts to a ______________________________.

b. A perfect 4th inverts to a ______________________________.

c. A minor 6th inverts to a ______________________________.

d. A minor 2nd inverts to a ______________________________.

e. A perfect octave inverts to a ______________________________.

7. Explain why we sometimes use a melodic form of the minor scale, and how it differs from natural minor.

8. Explain the difference between natural and harmonic minor, and the reason for the existence of the harmonic form.

MASTERPIECES OF MUSIC LITERATURE
Exam: Units II, IV

I. Composers and Works (25 points)

(D) 1. lived in the late 19th - early 20th century (died 1949).

(B) 2. Russian composer.

(B) 3. lived in the middle -- late 19th century (died 1881)

(A) 4. lived in the late 18th century, long life (died 1809)

(F) 5. first movement in sonata-movement form; opening statement outlines the tonic triad.

(C) 6. lived in the late 18th century, died young (1791)

(D) 7. famous for his conducting as well as his composition.

(H) 8. program music.

(J) 9. was the first man to write a symphony -- became famous for it.

(B) 10. one of his most important works was an opera, Boris Godunov.

(E) 11. written to honor the memory of a good friend of the composer.

(C) 12. received most of his musical training from his father.

(C) 13. toured over much of Europe as a child prodigy.

(B) 14. had a tendency to start works and leave them unfinished

(A) 15. received about 10 years of experience in the Vienna cathedral boys' choir.

(G) 16. first movement is sonata-movement form, beginning with slow introduction.

A. Franz Joseph Haydn

B. Modest Mussorgsky

C. W. A. Mozart

D. Richard Strauss

E. Pictures at an Exhibition

F. Sonata for Violin and Piano in C Major

G. Symphony No. 104 in D Major

H. Till Eulenspiegel's Merry Pranks

J. None of the above

(J) 17. consists of ten movements, of which there are three in sonata-movement form

(C) 18. his works bear "K." numbers, after the man who catalogued them.

(E) 19. descriptive music.

(A) 20. Austrian, but some of his important works were written in London.

(H) 21. originally conceived as a one-act folk opera.

(C) 22. produced every type of music successfully, but wrote entirely absolute music.

(G/A) 23. work commissioned by the impresario Salomon.

(B) 24. wrote entirely programmatic, descriptive, or dramatic music.

(D) 25. modeled his early works after Mozart, Schumann and Brahms, later ones after Berlioz, Wagner and Liszt.

A. Franz Joseph Haydn

B. Modest Mussorgsky

C. W. A. Mozart

D. Richard Strauss

E. Pictures at an Exhibition

F. Sonata for Violin and Piano in C Major

G. Symphony No. 104 in D Major

H. Till Eulenspiegel's Merry Pranks

J. None of the above

II. Sonata-Movement Form (20 points)

(b) 1. The exposition section of a sonata-movement form
- a. contains three contrasting themes.
- b. usually includes two theme areas.
- c. usually develops at least one of the themes from the introduction.
- d. none of the above

(a) 2. The transition section in the exposition
- a. modulates to a new key.
- b. always employs a new theme.
- c. is never more than a few measures in length.
- d. none of the above

(d) 3. The recapitulation section of a sonata-movement form
- a. is entirely in the tonic key except for the transition, which is usually in the dominant key.
- b. ends the piece by cadencing in the dominant key.
- c. is primarily for the purpose of developing themes heard in the exposition.
- d. none of the above

(b) 4. The second theme area of the exposition
   a. is usually in the sub-dominant or parallel minor key.
   b. is usually in the dominant or relative major key.
   c. prepares for the development section.
   d. none of the above

(c) 5. Sonata-movement forms
   a. always begin with a slow introduction and end with a coda.
   b. usually contain four major sections, of which the middle two are in the dominant key.
   c. are sometimes called "first-movement" or "sonata-allegro" forms.
   d. none of the above

(b) 6. The development section of a sonata-movement form
   a. usually stays in the dominant key.
   b. often develops material from the exposition both harmonically and melodically.
   c. always employs all thematic material from the exposition.
   d. none of the above.

(b) 7. The preparation for the recapitulation at the end of the development section
   a. nearly always centers in the tonic key to accustom our ears to that key for the recapitulation.
   b. usually moves to the dominant key, resolving to tonic at the beginning of the recapitulation.
   c. employs first-theme material in the parallel minor so that the shift to major at the beginning of the recapitulation is effective.
   d. none of the above

(a) 8. The coda of a sonata-movement form
   a. cadences in the tonic key to end the movement.
   b. concentrates on development of themes not treated in the development section.
   c. usually contains several modulations and ends on the dominant key.
   d. none of the above

(a) 9. The closing theme section in a sonata-movement form
   a. is part of the second theme area of the exposition.
   b. is the first material to be employed in the development.
   c. closes the exposition in the tonic key.
   d. none of the above

(c) 10. The introduction to a sonata-movement form
   a. introduces themes which are not heard again until the coda.
   b. is always slow and long.
   c. varies in length and is sometimes not used at all.
   d. none of the above

III. Thematic Recognition (30 points)

1. _(b)_ a. "Ballet of the Unhatched Chicks" from Mussorgsky, Pictures at an Exhibition
   b. "Gun Battle" from Copland, Billy the Kid
   c. "Rascal theme" from Strauss, Till Eulenspiegel
   d. not given

2. _(a)_ a. first theme of first movement, Mozart, Sonata for Violin and Piano, K. 296
   b. introduction to first movement, Mozart, Sonata for Violin and Piano, K. 296
   c. beginning of development section, first movement, Haydn, Symphony No. 104
   d. not given

3. _(b)_ a. "Pedagogue's theme" from Strauss, Till Eulenspiegel
   b. "The Gnome" from Mussorgsky, Pictures at an Exhibition
   c. "Lament" from Copland, Billy the Kid
   d. not given

4. _(c)_ a. "Celebration" from Copland, Billy the Kid
   b. "Ride through the marketplace" from Strauss, Till Eulenspiegel
   c. first theme area, first movement, Haydn, Symphony No. 104
   d. not given

5. _(a)_ a. "Till's mischief theme" from Strauss, Till Eulenspiegel
   b. "Love theme" from Strauss, Till Eulenspiegel
   c. "Till's fear theme" from Strauss, Till Eulenspiegel
   d. not given

6. _(a)_ a. "The Great Gate of Kiev" from Mussorgsky, Pictures at an Exhibition
   b. "The Hut of Baba Yaga" from Pictures at an Exhibition
   c. "The Market at Limoges" from Pictures at an Exhibition
   d. not given

7. _(c)_ a. first theme from Mozart, Sonata for Violin and Piano, K. 296
   b. closing theme from Mozart, Sonata for Violin and Piano, K. 296
   c. 2nd theme from Mozart, Sonata for Violin and Piano, K. 296
   d. not given

8. _(d)_ a. 1st theme of 1st movement, Haydn, Symphony No. 104
   b. beginning of development section, Haydn, Symphony No. 104
   c. "Promenade" from Mussorgsky, Pictures at an Exhibition
   d. not given

9. _(a)_ a. "Open Prairie" from Copland, Billy the Kid
   b. "Celebration" from Copland, Billy the Kid
   c. "Lament" from Copland, Billy the Kid
   d. not given

10. (b) a. 2nd theme, first movement, Haydn, Symphony No. 104
b. beginning of development section, first movement, Haydn, Symphony No. 104
c. coda, first movement, Haydn, Symphony No. 104
d. not given

IV. Elements of Music (25 points)

11. The meter of this excerpt is (b) .
a. regular
b. changing
c. not given

12. The texture of this excerpt is (a) .
a. polyphonic
b. homophonic
c. not given

13. This melody is built on (b) .
a. a scale
b. a triad
c. not given

14. The texture of this excerpt is (b) .
a. polyphonic
b homophonic
c. not given

15. The meter of this excerpt is (b) .
a. duple
b. triple
c. not given

MASTERPIECES OF MUSIC LITERATURE
Exam: Units V, VI, VII

I. Composers and Works (20 points)

(A) 1. had little academic schooling -- verbal expression was poor.

(C) 2. wrote over 600 songs and two famous song cycles.

(D) 3. primarily an opera composer.

(H) 4. dramatic composition involving four characters.

(B) 5. wrote the Academic Festival Overture in acknowledgment of an honorary degree.

(A) 6. studied for a short time with Haydn.

(G) 7. contains three movements, of which the third is a sonata-rondo design.

(C) 8. taught elementary grades in his father's school for a short time.

(B) 9. father was a professional musician -- gave him his early musical training.

(B) 10. considered the greatest symphonic composer of the second half of the 19th century.

(D) 11. twice married -- outlived both wives.

(J) 12. reflects four moods, in order: sadness, hope, joy, sadness.

(L) 13. French composer.

(D) 14. Italian composer

(A) 15. last 10 years of life spent in almost total deafness.

(C) 16. life was short -- 31 years.

(E) 17. nicknamed the "Eroica."

A. Beethoven

B. Brahms

C. Schubert

D. Verdi

E. Beethoven, Symphony No. 3

F. Brahms, Symphony No. 4

G. Beethoven, Piano Concerto No. 5

H. Schubert, "Erlkönig"

J. Schubert, "Der Wanderer"

K. Verdi, Requiem

L. not given

(K) 18. a mass for the dead.

(A) 19. his sketch books demonstrate the care and labor of his composition.

(F) 20. 4th movement is a passacaglia-type variation design.

II. Forms (10 points)

(c) 1. Classical concerto-sonata design
   a. contains two major sections.
   b. is frequently used in piano sonatas.
   c. contains many elements of sonata-movement design.
   d. none of the above

(a) 2. The opening ritornello section of concerto-sonata form
   a. contains most of the thematic materials of the movement.
   b. always cadences in the dominant key.
   c. features the solo instrument.
   d. none of the above

(b) 3. The development section of concerto-sonata design
   a. usually begins with a cadenza.
   b. is much like a sonata-movement development with added technical display for the soloist.
   c. sometimes stays in the tonic key throughout.
   d. none of the above

(a) 4. The cadenza of a concerto-sonata form
   a. is essentially a long cadence displaying the technique of the soloist.
   b. usually begins the solo material for the movement.
   c. is the opening orchestral statement of the main theme.
   d. none of the above

(b) 5. The parts of the Ordinary of the high Mass
   a. include the Epistle and Gospel.
   b. are all sung.
   c. are usually spoken.
   d. none of the above

(c) 6. The part of the Ordinary that contains the statement of belief is the
   a. Kyrie.
   b. Agnus Dei.
   c. Credo.
   d. none of the above

(c) 7. The Requiem Mass
- a. includes none of the parts of the Proper.
- b. includes all of the parts of the Ordinary.
- c. includes an added central section called the "Dies Irae."
- d. none of the above

(b) 8. A type of song form in which all parts of the text have different music is
- a. strophic.
- b. through-composed.
- c. A B A.
- d. none of the above

(a) 9. Sonata-rondo design
- a. incorporates features of both sonata-movement and rondo forms.
- b. is closely related to strophic form.
- c. is frequently employed in through-composed songs.
- d. none of the above

(b) 10. The main difference between sonata-rondo form and sonata-movement is
- a. in the length of the coda.
- b. that the development section of sonata-rondo begins in the tonic key with the rondo theme.
- c. that in the sonata-rondo the recapitulation section is not in the tonic key.
- d. none of the above

III. Thematic Recognition (30 points)

1. (b)
- a. "Tuba mirum" from Verdi, Requiem
- b. Schubert, "Erlkönig"
- c. Schubert, "Der Wanderer"
- d. not given

2. (a)
- a. 4th movement (passacaglia) of Brahms 4th Symphony
- b. 1st movement of Beethoven's 3rd Symphony
- c. Main theme (A), 3rd movement, Beethoven Piano Concerto No. 5
- d. not given

3. (c/d)
- a. Schubert, "Erlkonig"
- b. Beethoven, "Moonlight" Sonata
- c. Main theme (A), 3rd movement, Beethoven Piano Concerto No. 5
- d. not given

4. (a)
- a. "Lacrymosa" from Verdi, Requiem
- b. Schubert, "Der Wanderer"
- c. "Agnus Dei" from Verdi, Requiem
- d. not given

5. (c)
   a. Rondo theme (A), 3rd movement, Beethoven Piano Concerto No. 5
   b. "Rex Tremendae" from Verdi, Requiem
   c. 1st theme, 1st movement, Beethoven 3rd Symphony
   d. not given

6. (b)
   a. 1st theme, 1st movement, Beethoven 3rd Symphony
   b. Rondo theme, 3rd movement, Beethoven Piano Concerto No. 5
   c. Passacaglia theme, 4th movement, Brahms 4th Symphony
   d. not given

7. (c)
   a. 1st theme, 1st movement, Beethoven 3rd Symphony
   b. Rondo theme (A), 3rd movement, Beethoven Piano Concerto No. 5
   c. Passacaglia theme, 4th movement, Brahms 4th Symphony
   d. not given

8. (a)
   a. 2nd theme (C), 1st movement, Beethoven Piano Concerto No. 5
   b. Variation theme, 4th movement, Beethoven 3rd Symphony
   c. "Libera me" from Verdi, Requiem
   d. not given

9. (d)
   a. Rondo theme (A), 3rd movement, Beethoven Piano Concerto No. 5
   b. Variation theme, 4th movement, Beethoven 3rd Symphony
   c. Main theme (A), 1st movement, Beethoven Piano Concerto No. 5
   d. not given

10. (b)
    a. "Kyrie" from Verdi, Requiem
    b. "Dies Irae" from Verdi, Requiem
    c. "Agnus Dei" from Verdi, Requiem
    d. not given

11. (c)
    a. 1st theme, 1st movement, Beethoven 3rd Symphony
    b. Passacaglia theme, 4th movement, Brahms 4th Symphony
    c. Variation theme, 4th movement, Beethoven 3rd Symphony
    d. not given

12. (b)
    a. Schubert, "Erlkönig"
    b. Schubert, "Der Wanderer"
    c. "Confutatis" from Verdi, Requiem
    d. not given

13. (c)
    a. Beethoven, "Moonlight" Sonata
    b. 1st theme, 1st movement, Beethoven 3rd Symphony
    c. 1st episode theme (B), 3rd movement, Beethoven Piano Concerto No. 5
    d. not given

14. (b)
    a. Rondo theme, 3rd movement, Beethoven Piano Concerto No. 5
    b. Second theme, 1st movement, Beethoven 3rd Symphony
    c. Love theme, 4th movement, Brahms 4th Symphony
    d. not given

15. (a) a. Principal melodic theme, 4th movement, Beethoven 3rd Symphony
- b. "Rascal theme" from Copland, Billy the Kid
- c. Rondo theme, 3rd movement, Beethoven Piano Concerto No. 5
- d. not given

MASTERPIECES OF MUSIC LITERATURE
Exam: Unit VIII, Semester I

I. Composers (15 points)

(G) 1. late 18th-century Austrian composer who traveled over much of Europe as a child prodigy.

(A) 2. his famous compositions are many, including the B Minor Mass and the Goldberg Variations.

(C) 3. considered the greatest symphony composer of the second half of the 19th century.

(B) 4. wrote some of his greatest works while almost totally deaf.

(E) 5. late 18th-century composer who wrote 104 symphonies.

(H) 6. wrote many songs and song cycles; lived only 31 years.

(D) 7. born in Saxony but spent most of his productive life in England.

(I) 8. late 19th-century, early 20th-century (died 1949) German composer-conductor.

(D) 9. his major works were oratorios; also wrote many operas.

(J) 10. Italian, primarily an opera composer.

(G) 11. lived only 35 years but wrote every type of music successfully.

(F) 12. late 19th-century Russian composer; wrote the opera, Boris Godunov.

(B) 13. little academic schooling; studied for a short time with Haydn.

(A) 14. born in Germany; never travelled more than a few miles from his birthplace.

(C) 15. wrote the Academic Festival Overture in acknowledgment of an honorary degree.

A. Bach

B. Beethoven

C. Brahms

D. Handel

E. Haydn

F. Mussorgsky

G. Mozart

H. Schubert

J. R. Strauss

K. Verdi

II. Forms (20 points)

(b) 1. A fugal exposition contains
a. none of the material of the rest of the piece.
b. a statement of the fugue subject in each of the voices.
c. a statement of the subject in two voices and countersubject in the rest.
d. none of the above

(d) 2. A fugue subject
a. is a lively melody with long intervals.
b. is drawn from the material of the introduction.
c. is stated first in the tenor voice.
d. none of the above

(d) 3. A fugue answer
a. is the imitation of the subject in another voice.
b. may be in any voice.
c. is heard with the countersubject in the previous voice.
d. all of the above.

(b) 4. The development of a fugue
a. is the short section between the exposition and recapitulation.
b. consists of an alternation of subject statements and episodic material.
c. relies on the countersubject and codetta for most of its material.
d. all of the above

(a) 5. A toccata
a. is a keyboard piece in free style.
b. is a ternary form.
c. always precedes a fugue or some piece of a stricter nature.
d. all of the above

(b) 6. The Baroque suite
a. usually consisted of 16-20 movements.
b. consisted of movements of various national origins.
c. was of German origin.
d. none of the above

(d) 7. The movements of a Baroque suite
a. usually shared the same key.
b. were usually dance-type pieces.
c. contrasted with one another in meter and tempo.
d. all of the above

(a) 8. The cantata
- a. is a vocal composition, either secular or sacred.
- b. is comprised of arias and choruses.
- c. always begins with a series of fugal expositions.
- d. all of the above

(c) 9. The development section of a sonata-movement form
- a. usually stays in the dominant key.
- b. employs all thematic material from the exposition.
- c. often develops material from the exposition both harmonically and melodically.
- d. all of the above

(a) 10. Classical concerto-sonata design
- a. contains many elements of sonata-movement design.
- b. is the same as sonata-rondo design.
- c. is frequently used in piano sonatas.
- d. none of the above

III. Thematic Recognition (30 points)

1. (c)
- a. Beethoven, Third Symphony, 1st movement
- b. Bach, Brandenburg Concerto IV, 1st movement
- c. Haydn, Symphony No. 104, 1st movement
- d. not given

2. (b)
- a. Handel, Water Music Suite, Adagio
- b. Handel, Messiah, Pastoral Symphony
- c. Beethoven, Third Symphony, 2nd movement
- d. not given

3. (b)
- a. Verdi, Requiem, "Lacrymosa"
- b. Brahms, Symphony No. 4, 4th movement
- c. Beethoven, Third Symphony, 4th movement
- d. not given

4. (a)
- a. Mozart, Sonata for Violin and Piano, 1st movement
- b. Bach, Violin Concerto in E Major, 1st movement
- c. Haydn, Sonata for Clavier and Violin, No. 6, 1st movement
- d. not given

5. (c)
- a. Handel, Messiah, Chorus
- b. Bach, Cantata No. 80, Chorus
- c. Verdi, Requiem, "Sanctus"
- d. not given

6. (d)
- a. Bach, Toccata and Fugue in D Minor, Toccata
- b. Bach, Toccata and Fugue in D Minor, Fugue Exposition
- c. Bach, Toccata and Fugue in D Minor, Fugue Development
- d. not given

7. (a)
   a. Strauss, Till Eulenspiegel, epilogue
   b. Brahms, Symphony No. 4, 2nd movement
   c. Beethoven, Third Symphony, 2nd movement
   d. not given

8. (b)
   a. Verdi, Requiem, "Dies Irae"
   b. Bach, Cantata No. 80, Chorus
   c. Handel, Messiah, Chorus
   d. not given

9. (b)
   a. Brahms, Symphony No. 4, 4th movement
   b. Beethoven, Third Symphony, 4th movement
   c. Beethoven, Third Symphony, 1st movement
   d. not given

10. (c)
   a. Handel, Messiah, Pastoral Symphony
   b. Handel, Water Music Suite, Overture
   c. Handel, Water Music Suite, Andante
   d. not given

11. (a)
   a. Beethoven, Piano Concerto No. 5, 1st movement
   b. Beethoven, Piano Concerto No. 5, 3rd movement
   c. Beethoven, Third Symphony, 1st movement
   d. not given

12. (c)
   a. Copland, Billy the Kid, "Escape from the Posse"
   b. Strauss, Till Eulenspiegel, "Ride in the Marketplace"
   c. Mussorgsky, Pictures at an Exhibition, "Marketplace at Limoges"
   d. not given

13. (c)
   a. Beethoven, Third Symphony, 4th movement
   b. Beethoven, Piano Concerto No. 5, 1st movement
   c. Beethoven, Third Symphony, 1st movement
   d. not given

14. (a)
   a. Handel, Messiah, Bass Aria
   b. Bach, Cantata No. 80, Bass Arioso
   c. Verdi, Requiem, "Confutatis"
   d. not given

15. (b)
   a. Beethoven, Third Symphony, 1st movement
   b. Beethoven, Piano Concerto No. 5, 3rd movement
   c. Beethoven, Third Symphony, 4th movement
   d. not given

IV. Stylistic Recognition (30 points)

1. (c) This music is in the style of the ____ period.
   a. Baroque
   b. Classical
   c. Romantic
   d. not given

2. (a) The composer of this piece is probably _____.
   a. Handel
   b. Haydn
   c. Schubert
   d. not given

3. (c) This sounds like the music of _______.
   a. Bach
   b. Beethoven
   c. Brahms
   d. not given

4. (b) This piano concerto sounds like the music of ______.
   a. Handel
   b. Mozart
   c. Mussorgsky
   d. not given

5. (a) This music is in the style of the _____ period.
   a. Baroque
   b. Classical
   c. Romantic
   d. not given

6. (b) This music is inthe style of the _____ period.
   a. Baroque
   b. Classical
   c. Romantic
   d. not given

7. (b) This is probably the music of _______.
   a. Handel
   b. Haydn
   c. Hindemith
   d. not given

8. (d) This sounds like the music of _____.
   a. Bach
   b. Beethoven
   c. Brahms
   d. not given

9. (c) This music is in the style of the ______ period.
   a. Baroque
   b. Classical
   c. Romantic
   d. not given

10. (c) This sounds like the music of _____.
   a. Mozart
   b. Verdi
   c. Vivaldi
   d. not given

MASTERPIECES OF MUSIC LITERATURE
Exam: Units IX, X

I. Composers (15 points)

A. Heinrich Isaac
B. Josquin Des Prez
C. Roland de Lassus
D. Claudio Monteverdi
E. W. A. Mozart
F. Giovanni Pierluigi da Palestrina
G. Michael Praetorius
H. Giuseppe Verdi
I. Richard Wagner
J. none of the above

(D) 1. Considered an important transitional figure from Renaissance to Baroque -- was a master of both the old polyphonic style and the new monody, which was known as seconda prattica.

(F) 2. Life was spent in the service of the church -- was important in the reform of Roman Catholic church music in the late 16th century.

(C) 3. Contemporary of Palestrina's who was such an outstanding singer as a boy that he was kidnapped for other choirs three times.

(G) 4. Wrote the Syntagma musicum, of which one volume deals with instruments and another with notation and performance practice of the late 16th -- early 17th centuries.

(B) 5. Most celebrated composer of mid-Renaissance; his use of V-I cadence formula began trend toward "common harmonic practice."

(E) 6. Late 18th-century composer -- only one in history to write music of every type successfully.

(I) 7. Originator of the music drama, which fused the arts of music, poetry and stagecraft.

(F) 8. Late Renaissance composer who, even today, is considered by some to be the greatest of the composers of sacred music.

(B) 9. Wrote Missa Pange lingua.

(G) 10. Late Renaissance German composer who wrote much music but is best known for a 3-volume theoretical treatise.

(D) 11. Invented the orchestral string techniques of tremolo and pizzicato (as symbols of passion and war).

(F) 12. Wrote Missa Papae Marcelli and the motet, "Sicut cervus desiderat."

(A) 13. Contemporary of Josquin, wrote Choralis Constantinus.

(D) 14. Served from 1590-1612 at the Gonzaga family court in Mantua, from 1613-1643 at St. Mark's in Venice.

(I) 15. 19th-century opera composer who used much chromaticism in his harmonies, increased the size of the orchestra, and divided the instruments into choirs.

II. Operas and Characters. Match the operas with the characters. (20 points)

A. Il ballo delle ingrate
B. Don Giovanni
C. Salomé
D. La Traviata
E. Tristan und Isolde
F. none of these

(E) Alfredo
(B) Donna Anna
(F) Brangane
(B) The Commendatore
(A) Cupid
(B) Donna Elvira
(C) Herod
(C) Herodias
(C) Jokaanan
(F) Kurvenal
(B) Leporello
(F) King Marke
(B) Masetto
(F) Melot
(C) Narraboth
(B) Don Ottavio
(A) Pluto
(A) Venus
(E) Violetta
(B) Zerlina

III. What do the following sets of characters have in common in their roles in their respective operas? (15 points)

1. Violetta & Alfredo and Tristan & Isolde

(Both couples were frustrated lovers, the obstacle to their love being the center of the respective plots.)

2. Leporello and Kurvenal

(Both were servants or attendants to the leading men in their respective operas.)

3. The Commendatore and Narraboth

(Both died early in their respective operas, the one trying to defend the leading lady, the other out of frustrated love for her.)

4. Salomé & Jokaanan and Don Giovanni & the Commendatore

(Salome and Don Giovanni directly caused the death of Jokaanan and the Commendatore.)

5. Don Giovanni and the Heartless Ladies

(Both were involved in, and subsequently condemned to Hell for, misdeeds in matters of the heart.)

IV. Thematic-Stylistic Recognition. Identify the musical excerpts by composer:

1. (b) a. Monteverdi
   b. Mozart
   c. Verdi
   d. none of these

2. (a) a. Monteverdi
   b. Mozart
   c. Praetorius
   d. none of these

3. (b) a. Mozart
   b. Verdi
   c. Wagner
   d. none of these

4. (b) a. Mozart
   b. Palestrina
   c. Praetorius
   d. none of these

5. (c) a. Mozart
   b. Palestrina
   c. Praetorius
   d. none of these

6. (b) a. Monteverdi
   b. Mozart
   c. Verdi
   d. none of these

7. (c) a. Strauss
   b. Verdi
   c. Wagner
   d. none of these

8. (a) a. Monteverdi
   b. Strauss
   c. Verdi
   d. none of these

9. (b) a. Mozart
   b. Strauss
   c. Wagner
   d. none of these

10. (a) a. Mozart
    b. Strauss
    c. Wagner
    d. none of these

11. (a) a. Josquin Des Prez
    b. Mozart
    c. Palestrina
    d. none of these

12. (d) a. Strauss
    b. Verdi
    c. Wagner
    d. none of these

13. (a) a. Strauss
    b. Verdi
    c. Wagner
    d. none of these

14. (c) a. Strauss
    b. Verdi
    c. Wagner
    d. none of these

15. (a) a. Monteverdi
    b. Mozart
    c. Verdi
    d. none of these

MASTERPIECES OF MUSIC LITERATURE
Exam: Units XI - XIV

(30 points)

_(b)_ 1. Mahler's music most obviously shows the influence of
- a. Corelli, Handel and Bach
- b. Beethoven, Bruckner and Wagner
- c. Schubert, Schumann and Mendelssohn
- d. none of these

_(d)_ 2. Debussy was influenced by
- a. Moussorgsky and Eric Satie
- b. the painter, Monet
- c. the poet, Baudelaire
- d. all of these

_(b)_ 3. Debussy, the chief representative of impressionism in music,
- a. invented the term as a publicity device for Paris newspapers
- b. did not like the term to be applied to his music
- c. wrote his first impressionistic piece to impress Mme. Emma Bardac
- d. none of these

_(c)_ 4. Prokofiev's Lieutenant Kije and Peter and the Wolf
- a. are typical of his rebellion against state-imposed regulation on art and music
- b. were considered "decadent" music by Soviet authorities
- c. are traditional in style, written in response to criticisms of his "modern" practices
- d. all of these

_(a)_ 5. Stravinsky's music
- a. reflects several different styles
- b. has been popular but not influential on other composers
- c. is written for very large orchestras (and sometimes choruses) making it difficult to perform
- d. none of these

_(d)_ 6. Stravinsky's neo-Classic style is characterized by
- a. Classical principles of form and balance
- b. a lack of sentimentality
- c. an economy of material and tonal harmony
- d. all of these

_(b)_ 7. Music written in the neo-Classic style would most likely borrow elements and forms from which two composers?
- a. Verdi and Wagner
- b. Bach and Handel
- c. Lassus and Palestrina
- d. none of these

(b) 8. Which of the following statements can be considered most true about Bartok's music?
- a. It is representative of atonalism and the twelve-tone technique.
- b. It contains many multiple meters, dissonant harmonies, and folktune type melodies.
- c. It is written in very complex forms, in the tradition of Bruckner and Mahler.
- d. all of these

(c) 9. The first movement of Bartok's Concerto for Orchestra basically follows which of the following forms?
- a. A B A form
- b. Rondo form
- c. Sonata-movement form
- d. none of these

(d) 10. In the second movement of the Bartok Concerto, which of the following characteristics is true?
- a. The brass chorale makes up the A part of the A B A form.
- b. An extensive percussion section plays one of a series of duets in the B section.
- c. The "Game of Pairs" is a sonata-movement design.
- d. none of these

LISTENING TEST
(50 points)

Part I

Composers & Pieces

A. Bartók, Concerto for Orchestra
B. Debussy, Nocturnes, "Fetes"
C. Mahler, Symphony No. 5
D. Prokofiev, Classical Symphony
E. Stravinsky, Symphony of Psalms, 3rd movement
F. none of the above

1. (A) Composer and Piece

(c) The meter of this music is
- a. duple
- b. triple
- c. changing
- d. none of the above

2. (C) Composer and Piece

(b) The general melodic curve of this excerpt
- a. follows a descending line
- b. rises to a climax, falls, and rises again
- c. is quite level, neither rising nor falling very much
- d. none of the above

3. (E) Composer and Piece

(b) The texture of this music is
a. monophonic
b. homophonic
c. polyphonic
d. all of the above

4. (D) Composer and Piece

(c) The melodic technique followed in this excerpt is called
a. augmentation
b. diminution
c. sequencing
d. none of the above

5. (B) Composer and Piece

(c) The meter that you hear in this excerpt is
a. duple
b. triple
c. combination of duple and triple
d. none of the above

6. (A) Composer and Piece

(d) The meter of this music is
a. duple
b. triple
c. quadruple
d. none of the above

7. (E) Composer and Piece

(b) The melodic technique followed here is one of
a. inversion
b. imitation
c. diminution
d. none of the above

8. (C) Composer and Piece

(c) The texture of this music is
a. monophonic
b. homophonic
c. polyphonic
d. none of the above

9. (A) Composer and Piece

(a) The pairs of solo instruments that you hear in this excerpt are
- a. bassoons and oboes
- b. bassoons and clarinets
- c. horns and flutes
- d. none of the above

10. (B) Composer and Piece

(c) The scales you hear in this excerpt are
- a. major, but in the wrong key for the piece
- b. deceptive -- not really scales at all
- c. whole-tone, with no real tonal center
- d. none of the above

Part II

These excerpts are from pieces you have not studied in class -- they are, however, similar in style to some of those you have studied. Match the composer with his music.

1. (D)
2. (A)
3. (B)
4. (E)
5. (C)

A. Bartók
B. Debussy
C. Mahler
D. Prokofiev
E. Stravinsky

MASTERPIECES OF MUSIC LITERATURE
Exam: Units XV-XVII, Semester II

I. Listening Test

A - Berg, Violin Concerto
B - Gershwin, Concerto in F for Piano & Orchestra
C - Harris, Third Symphony
D - Ives, Three Places in New England
E - Schoenberg, Serenade, Op. 24
F - Stockhausen, Gesang der Jünglinge
G - Varèse, Poème Électronique
H - Webern, Symphony, Op. 21
J - none of the above

1. __(C)__ Composer and Piece

__(d)__ The harmony of this excerpt sounds most like the music of
- a. Bartók
- b. Beethoven
- c. Brahms
- d. Debussy

2. __(G)__ Composer and Piece

__(d)__ The sound source of this music is
- a. a sine-wave generator
- b. a sine-wave and a square-wave generator
- c. a recording of conventional instruments
- d. a combination of electronic and conventional instruments
- e. none of the above

3. __(A)__ Composer and Piece

__(a)__ The chorale that you hear at the beginning of this excerpt was taken by the composer from the music of
- a. Bach
- b. Beethoven
- c. Brahms
- d. none of the above

4. __(D)__ Composer and Piece

__(b)__ The meter of this music is
- a. triple (syncopated)
- b. quadruple (syncopated)
- c. irregular
- d. 5/4

5. __(E)__ Composer and Piece

__(b)__ The rhythm, meter and character of this excerpt suggest
- a. minuet
- b. march
- c. song
- d. chorale

6. (C) Composer and Piece

   (c) The texture of this music is
   - a. monophonic
   - b. homophonic
   - c. polyphonic
   - d. none of the above

7. (B) Composer and Piece

   (a) In general style this music is closest to
   - a. Romanticism
   - b. impressionism
   - c. neo-Classicism
   - d. expressionism

8. (E) Composer and Piece

   (b) The bass instrument that you hear in this excerpt is a
   - a. bassoon
   - b. bass clarinet
   - c. double bass
   - d. none of the above

9. (F) Composer and Piece

   (d) The electronically produced sound (excluding the voice) in this excerpt is from a
   - a. sine-wave generator
   - b. square-wave generator
   - c. white-noise generator
   - d. combination of the above

10. (C) Composer and Piece

    (b) The melody of this excerpt basically moves in
    - a. scale patterns
    - b. chordal patterns
    - c. none of the above

11. (D) Composer and Piece

    (d) In this excerpt you hear two
    - a. rhythms
    - b. meters
    - c. tempos
    - d. all of the above
    - e. none of the above

12. (J) Composer and Piece

(c) This sounds most like the music of
- a. Bartók
- b. Mahler
- c. Prokofiev
- d. Stravinsky

13. (A) Composer and Piece

(b) The meter of this excerpt is
- a. duple
- b. triple
- c. 5/4
- d. none of the above

14. (G) Composer and Piece

(c) The sound source classifies this as
- a. musique concrete
- b. purely electronically produced music
- c. a combination of the above
- d. computer music

15. (C) Composer and Piece

(c) This excerpt contains ______ melodic fragments from earlier sections of the piece.
- a. two
- b. three
- c. four
- d. five

II. Listening Test

A - Bartók, Concerto for Orchestra
B - Debussy, Nocturnes
C - Josquin Des Prez, Missa Pange lingua
D - Mahler, Symphony No. 5
E - Monteverdi, Il ballo delle ingrate
F - Mozart, Overture to Don Giovanni
G - Palestrina, Motet, "Sicut cervus"
H - Stravinsky, Symphony of Psalms

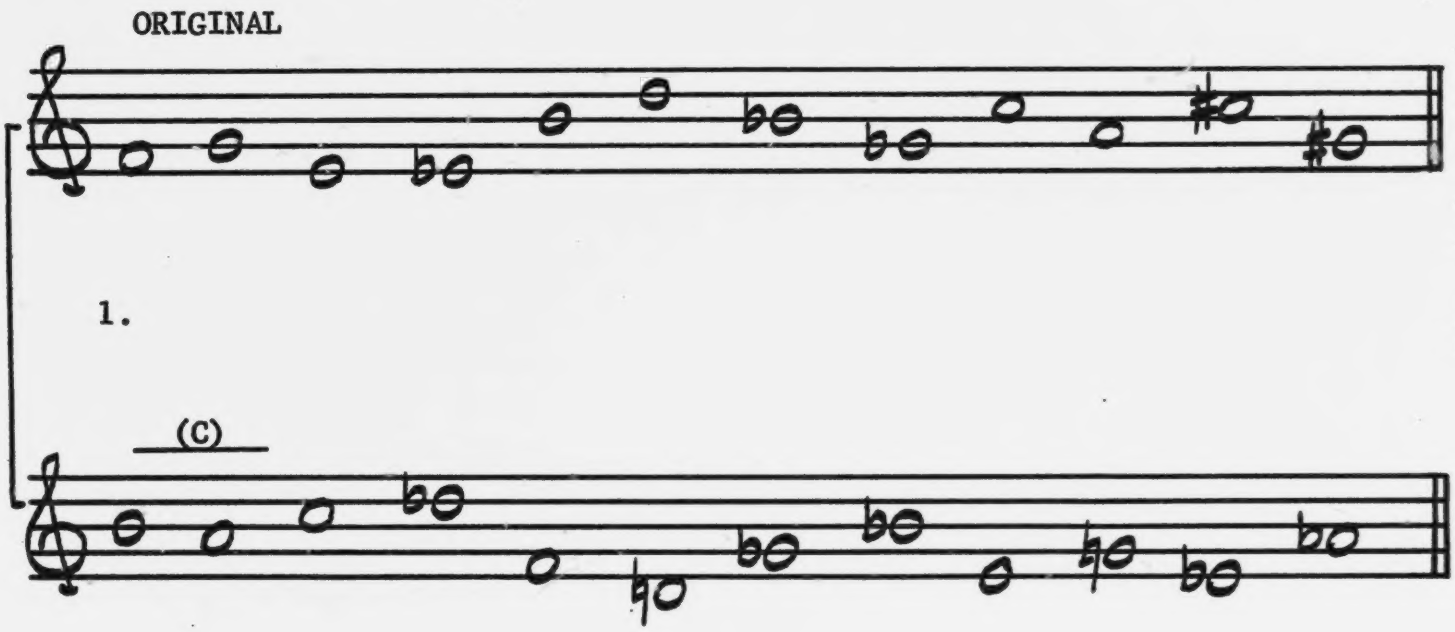
1. (A)
2. (B)
3. (D)
4. (H)
5. (G)
6. (F)
7. (D)
8. (E)
9. (A)
10. (H)

III. Tone-Row Problems

In the following tone-row problems, the twelve notes given on the top staff are the original form of a row. You are asked to identify the twelve notes on the bottom staff with one of these answers:

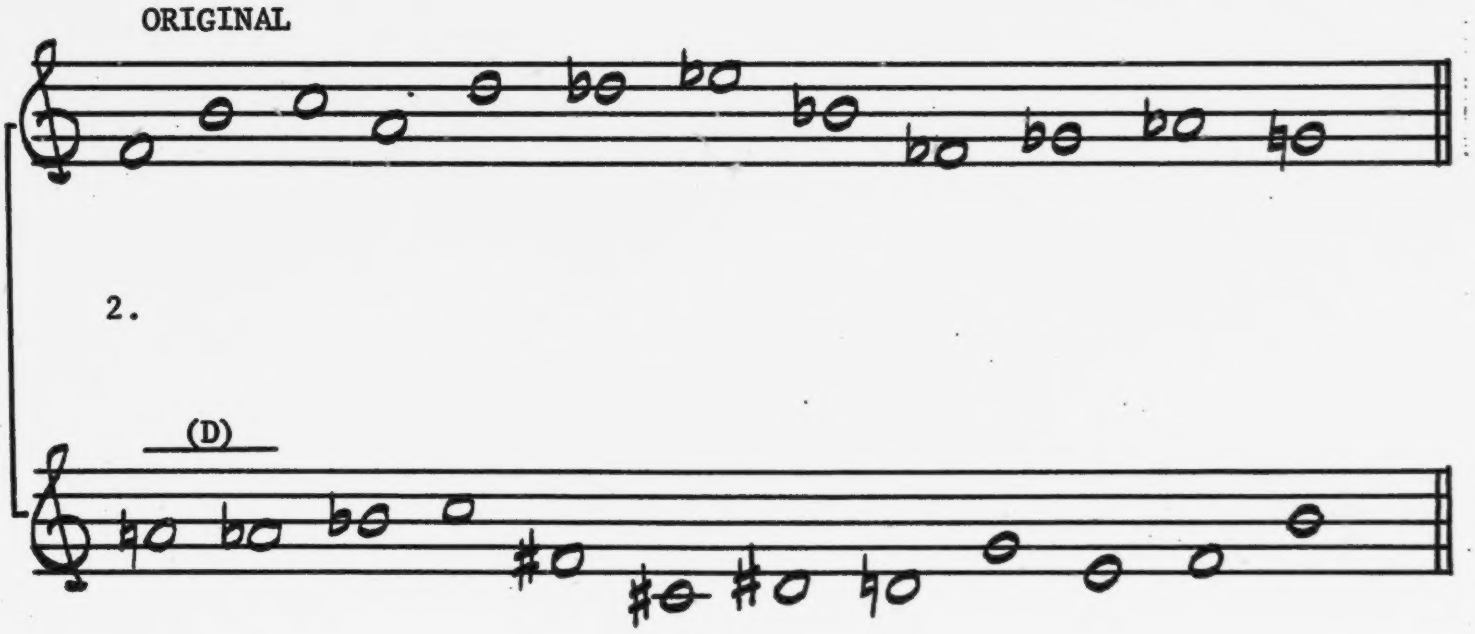
A. original, transposed
B. retrograde
C. inversion
D. retrograde inversion
E. none of the above

1.



(C)

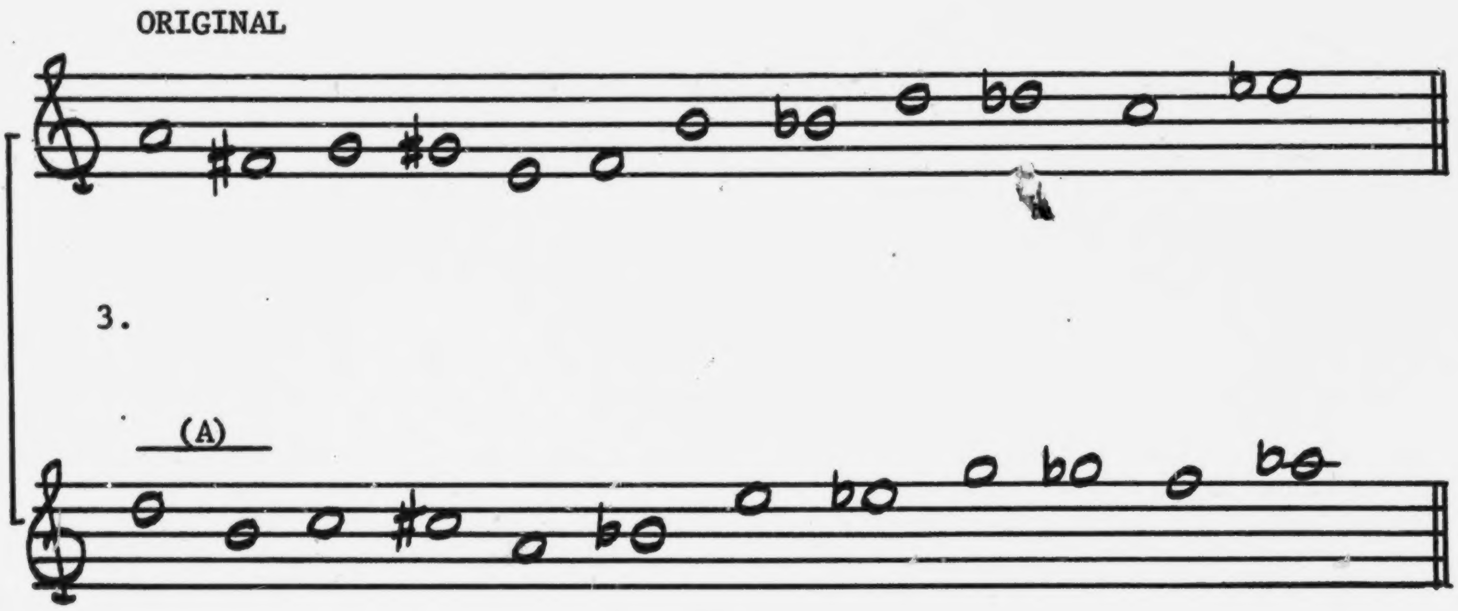
2.



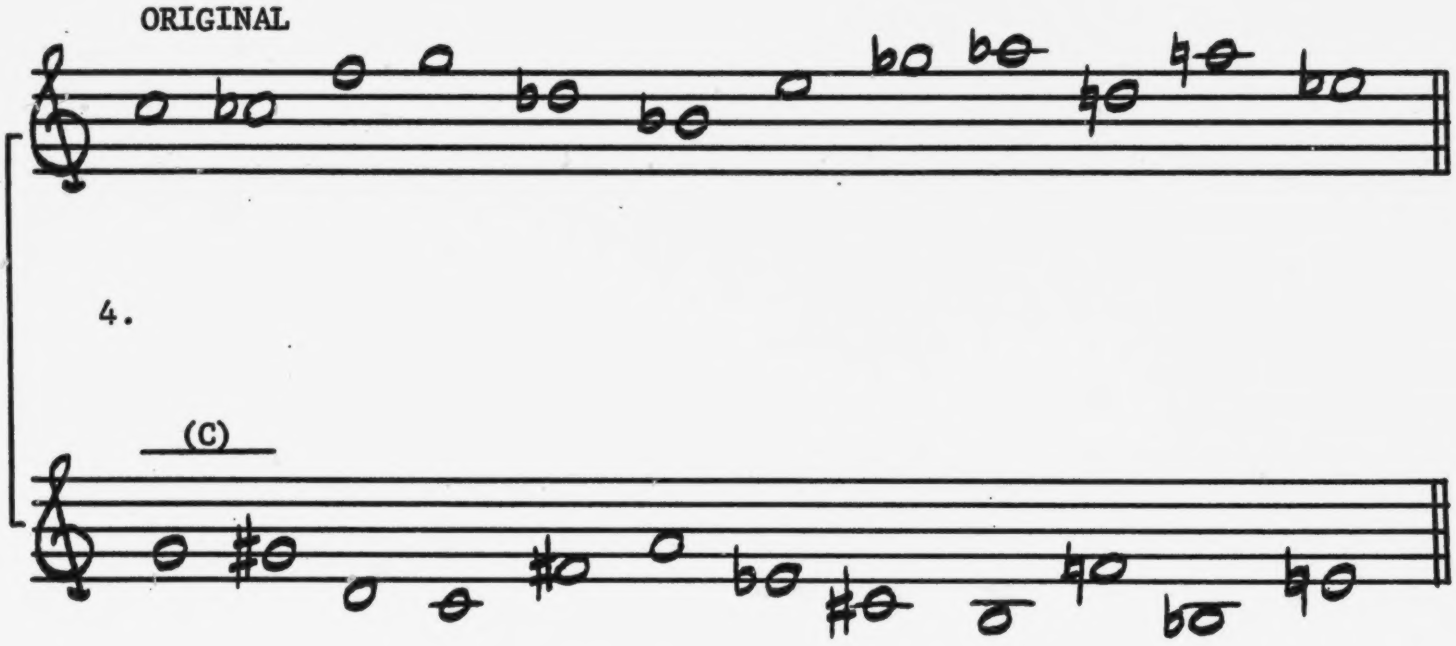
(D)

Tone-row problems, continued

3.

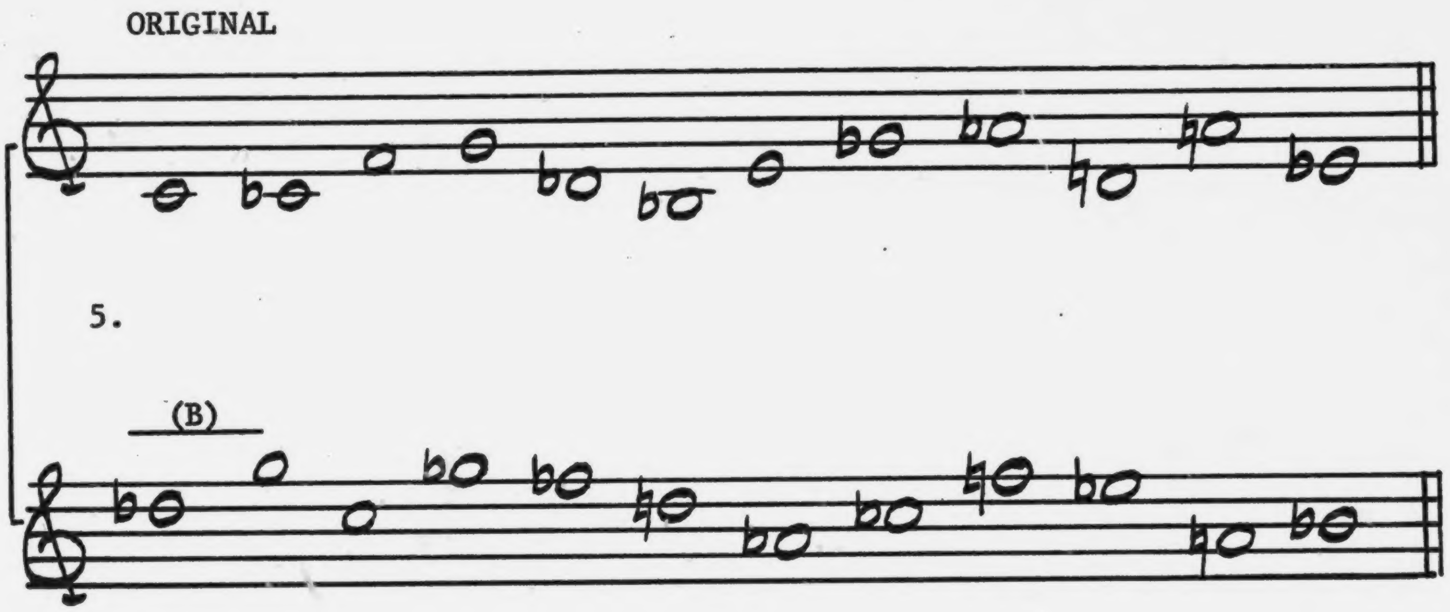


4.

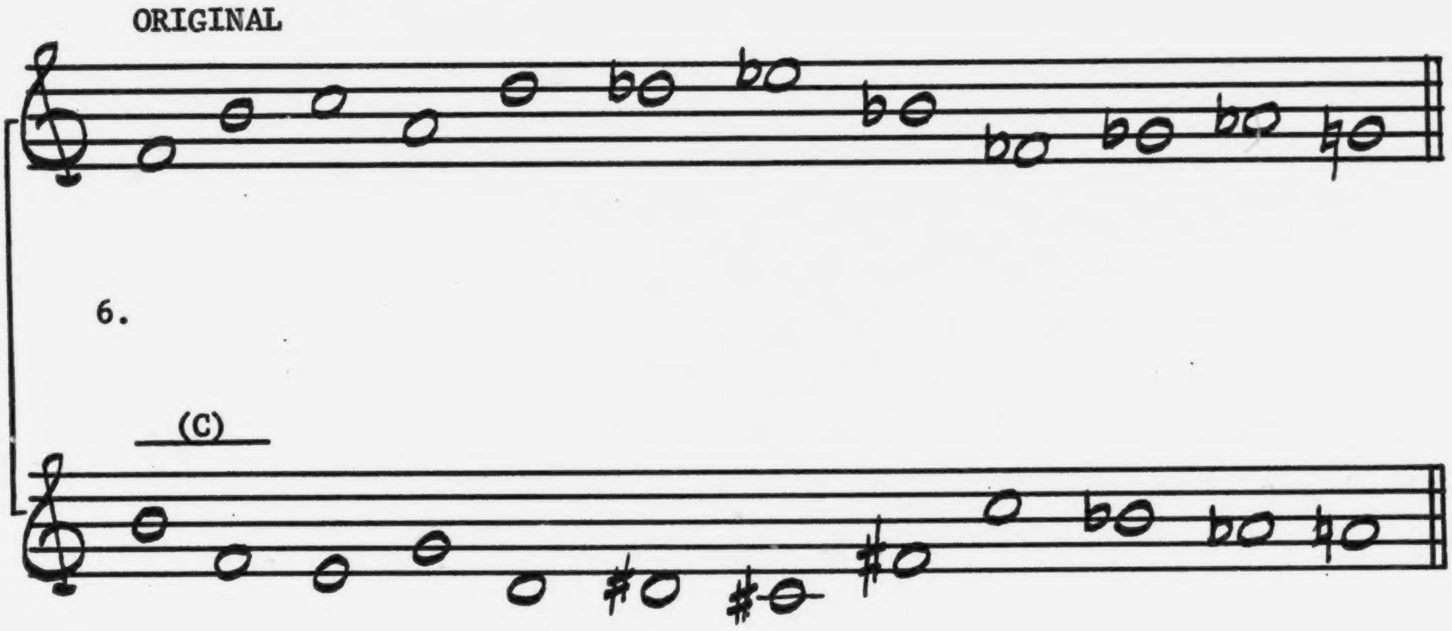


Tone-row problems, continued

5.

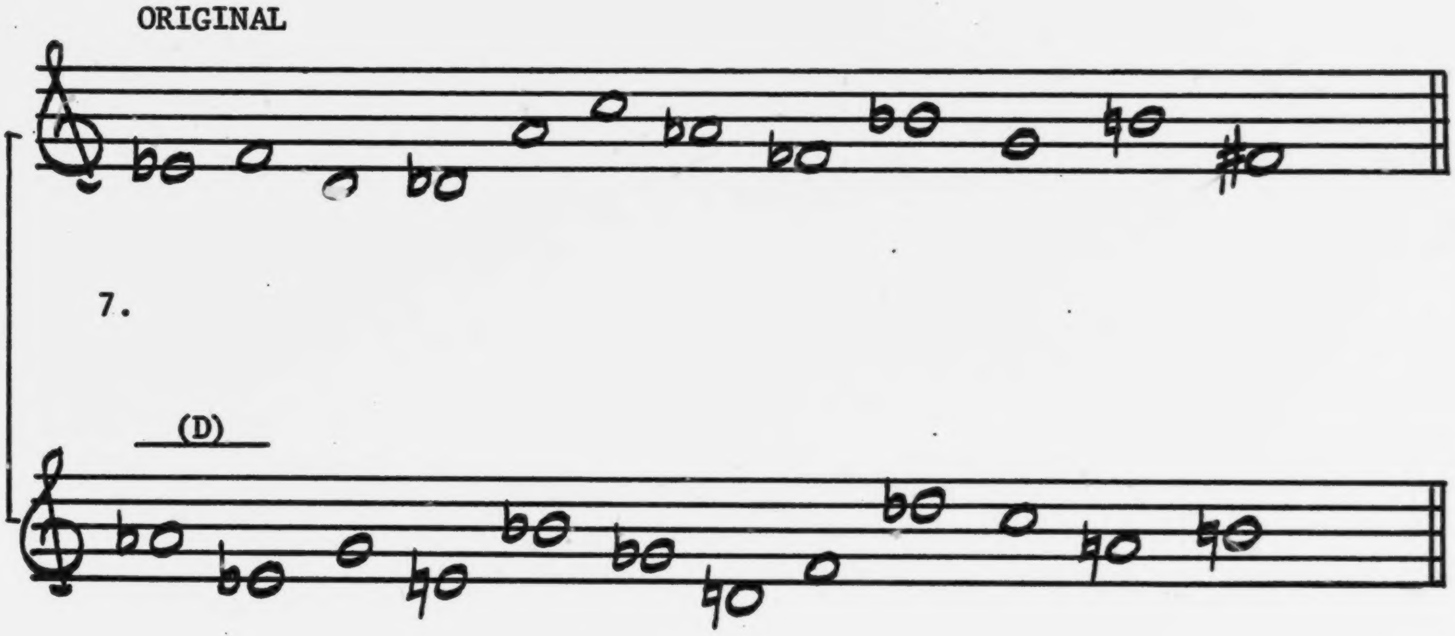


6.

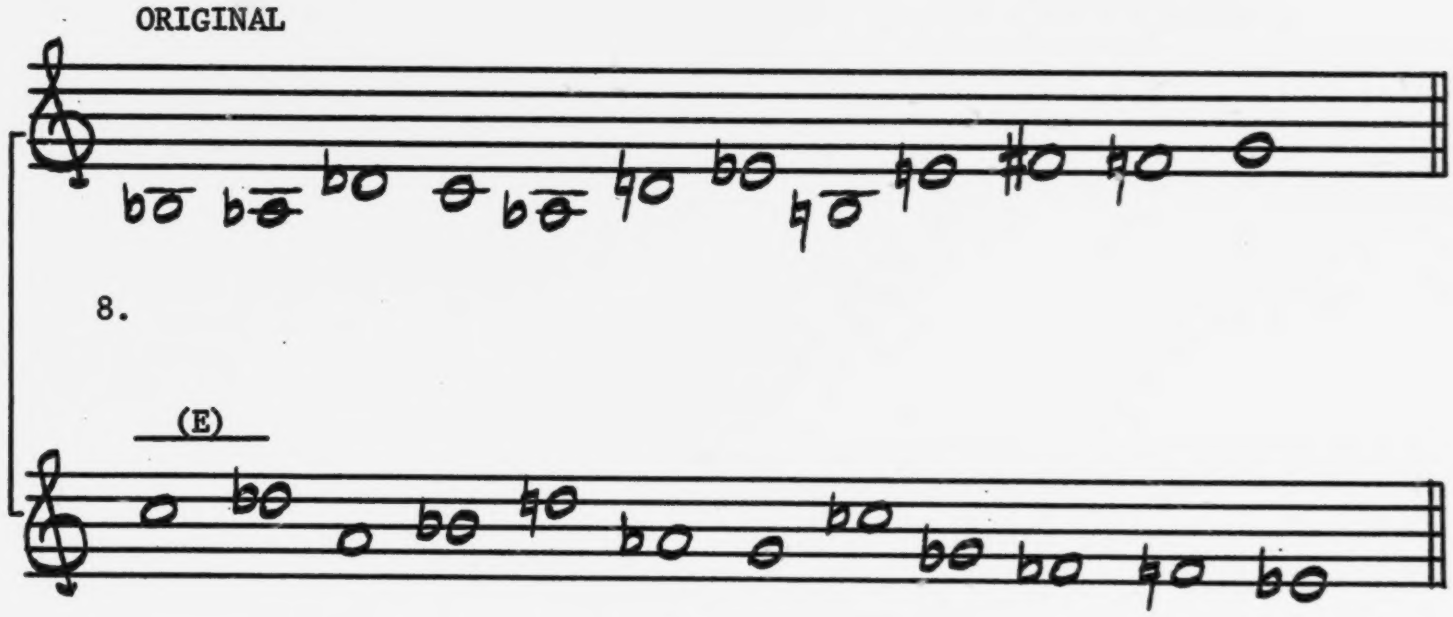


Tone-row problems, continued

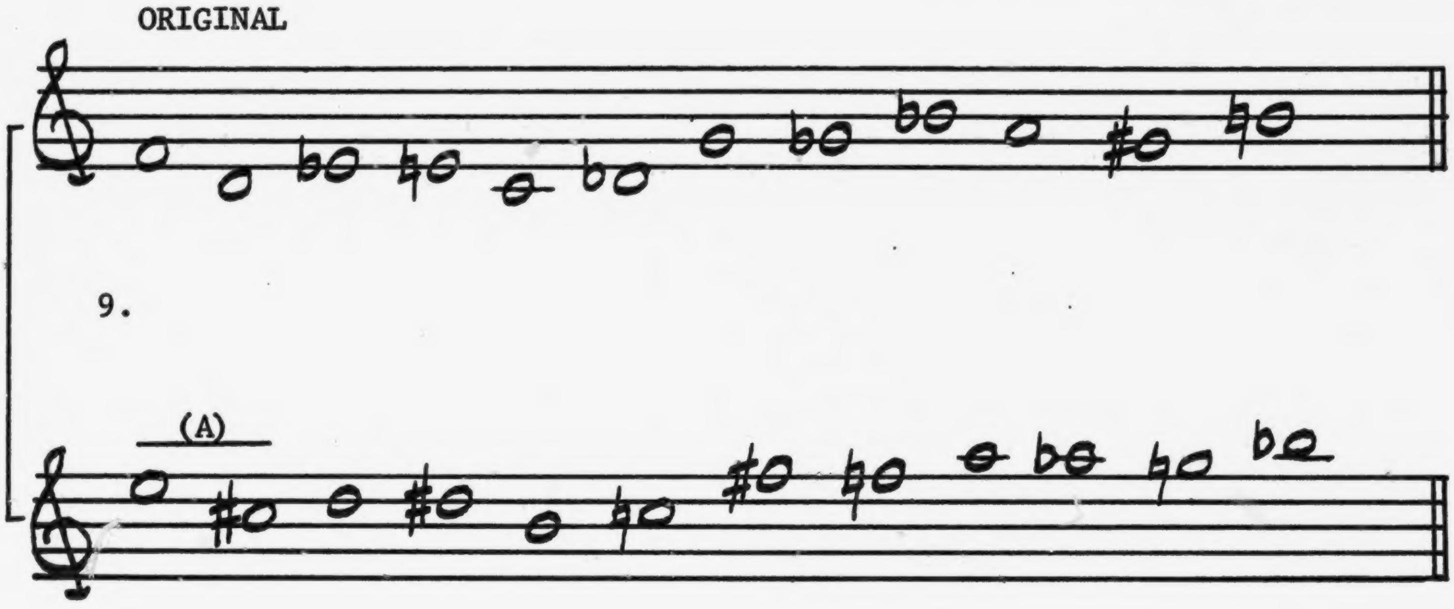
7.

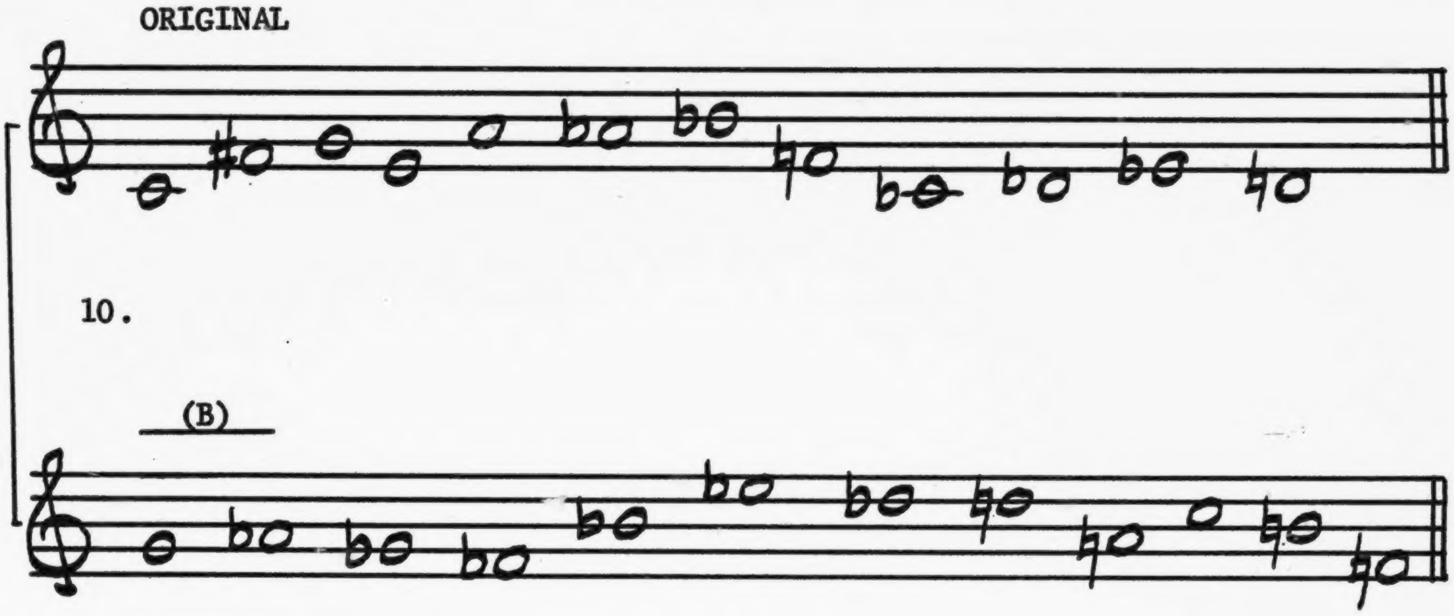


8.



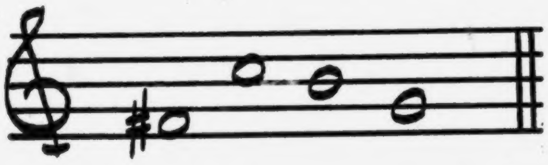
Tone-row problems, continued


ORIGINAL
9.
(A)


ORIGINAL
10.
(B)

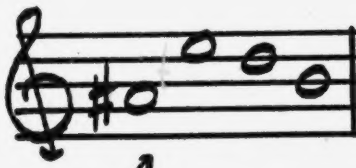
Tone-row problems, continued

11. For this row segment:

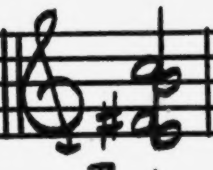


which one of the following would be an acceptable pattern?

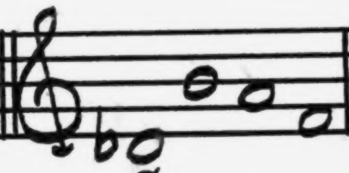
(D)



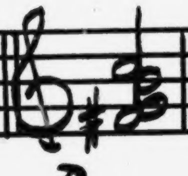
A



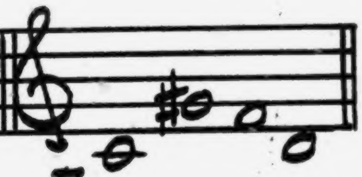
B



C



D



E

12. In which instance may a note be repeated before the rest of the row is played?

(B)

- a. when the note is part of the tonic triad
- b. when it is repeated immediately before going to any other note
- c. when the tempo is very fast
- d. only after that half of the row in which the note appears is completed
- e. none of the above

ITEM ANALYSES

Item Difficulty (% responding correctly) and
Item Discrimination (biserial coefficient, Flanagan scale)

First Quarter Examination (Units II, IV)

Part I. Composers and Works

Item no.	Diff.	Disc.
1	55%	.82
2	30%	.00
3	70%	.82
4	70%	.70
5	65%	.76
6	80%	.46
7	60%	.22
8	50%	.25
9	20%	.00
10	60%	.22
11	75%	.70
12	65%	.87
13	75%	.36
14	50%	.29
15	50%	.14
16	60%	.29
17	45%	.14
18	80%	.70
19	80%	.00
20	45%	.00
21	80%	.70
22	45%	.00
23	35%	.34
24	70%	.29
25	65%	.15
Average	55.6%	.37

Part II. Sonata-movement Form

Item no.	Diff.	Disc.
1	85%	.62
2	85%	.62
3	70%	.48
4	55%	.51
5	70%	.48
6	90%	.53
7	40%	-.21
8	85%	.18
9	35%	.33
10	80%	.30
Average	69.5%	.44

Part III. Thematic Recognition

Item no.	Diff.	Disc.
1	90%	.00
2	85%	.62
3	75%	.40
4	90%	.00
5	65%	.11
6	90%	-.53
7	70%	.24
8	25%	.40
9	60%	.00
10	60%	.63
Average	71%	.26

Part IV. Elements (listening)

Item no.	Diff.	Disc.
1	90%	.53
2	70%	.77
3	65%	.33
4	55%	.51
5	80%	.30
Average	72%	.63

Item Difficulty and Discrimination

Units V-VII Examination

Part I. Composers and Works

Item no.	Diff.	Disc.
1	46%	.99
2	88%	.65
3	88%	.72
4	54%	.17
5	67%	.79
6	67%	.72
7	75%	.72
8	54%	.39
9	37%	.00
10	63%	.79
11	71%	.39
12	75%	.72
13	79%	.72
14	88%	.49
15	83%	.72
16	63%	.86
17	63%	.72
18	92%	.49
19	50%	.39
20	54%	.33
Average	67.9%	.59

Part II. Forms

Item no.	Diff.	Disc.
1	71%	.39
2	83%	.65
3	83%	.49
4	71%	.79
5	75%	.79
6	75%	.79
7	63%	.79
8	83%	.63
9	83%	.63
10	58%	.24
Average	74.5%	.62

Part III. Thematic Recognition

Item no.	Diff.	Disc.
1	100%	.00
2	83%	.00
3	96%	.49
4	83%	.65
5	100%	.00
6	63%	.79
7	88%	.72
8	42%	.52
9	63%	.79
10	88%	.00
11	71%	.72
12	100%	.00
13	92%	.49
14	79%	.72
15	83%	.49
Average	82%	.43

Item Difficulty and Discrimination

Unit VIII, Semester I Examination

Part I. Composers

Item no.	Diff.	Disc.
1	48%	.48
2	52%	.82
3	48%	.42
4	88%	.62
5	68%	.76
6	72%	.76
7	80%	.82
8	60%	.82
9	64%	.47
10	84%	.62
11	44%	.87
12	84%	.70
13	32%	.70
14	64%	.47
15	32%	.29
Average	61.3%	.65

Part II. Forms

Item no.	Diff.	Disc.
1	88%	.70
2	60%	.29
3	72%	.47
4	64%	.47
5	92%	.62
6	36%	.70
7	60%	.76
8	32%	.35
9	60%	.76
10	72%	.76
Average	63.6%	.59

Part III. Thematic Recognition

Item no.	Diff.	Disc.
1	56%	.76
2	40%	.00
3	76%	.21
4	84%	.00
5	56%	.35
6	36%	.75
7	92%	.46
8	80%	.70
9	72%	.35
10	60%	.29
11	28%	.75
12	44%	.58
13	80%	.62
14	72%	.76
15	56%	.58
Average	62.1%	.48

Part IV. Stylistic Recognition

Item no.	Diff.	Disc.
1	28%	.35
2	40%	.00
3	72%	.29
4	68%	.47
5	80%	.35
6	52%	.47
7	80%	.62
8	88%	.00
9	76%	.70
10	60%	.42
Average	64.4%	.38

Kuder-Richardson Estimates of Reliability, based upon item variance:

Part I, r_1 = .81
Part II, r_1 = .74
Part III, r_1 = .70
Part IV, r_1 = .33

Total Test, r_1 = .97

Item Difficulty and Discrimination

Units IX, X Examination

Part I. Composers

Item no.	Diff.	Disc.
1	52%	.06
2	70%	.79
3	48%	.93
4	56%	.54
5	33%	.04
6	74%	.09
7	74%	.75
8	56%	.87
9	30%	.54
10	33%	.54
11	33%	.54
12	41%	.52
13	41%	.82
14	41%	.78
15	70%	.75
Average	50%	.57

Part II. Opera Characters

Item no.	Diff.	Disc.
1	89%	.55
2	89%	.55
3	70%	.79
4	89%	.55
5	89%	.65
6	89%	.65
7	78%	.79
8	78%	.75
9	85%	.79
10	63%	.70
11	93%	.43
12	89%	.65
13	78%	.65
14	48%	.52
15	70%	.79
16	89%	.65
17	85%	.30
18	89%	.65
19	85%	.65
20	78%	.79
Average	81%	.64

Part III. Opera Plots

Item no.	Diff.	Disc.
1	89%	.00
2	89%	.65
3	41%	.52
4	81%	.20
5	93%	.75
Average	79%	.42

Part IV. Thematic Recognition

Item no.	Diff.	Disc.
1	41%	.63
2	52%	.42
3	70%	.70
4	81%	.70
5	63%	.20
6	78%	.75
7	67%	.75
8	67%	.49
9	70%	.75
10	67%	.06
11	67%	.75
12	74%	.79
13	56%	.66
14	56%	.73
15	81%	.70
Average	68%	.59

Kuder-Richardson Estimates of Reliability, based upon item variance:

Part I, r_1 = .813
Part II, r_1 = .965
Part III, r_1 = .861
Part IV, r_1 = .760

Total Test, r_1 = .968

Item Difficulty and Discrimination

Units XI-XIV Examination

Part I. Composers and Works

Item no.	Diff.	Disc.
1	85%	.62
2	55%	.59
3	62%	.36
4	69%	.76
5	73%	.76
6	55%	.42
7	59%	.00
8	81%	.76
9	85%	.70
10	invalid	
Average	69.3%	.55

Listening, Part II.
Stylistic Recognition

Item no.	Diff.	Disc.
1	45%	.42
2	69%	.76
3	85%	.76
4	55%	.48
5	22%	.69
Average	55.2%	.62

Listening, Part I. Recognition of Themes and Elements

Item no.	Diff.	Disc.
1a	73%	.82
2a	81%	.76
3a	81%	.70
4a	78%	.48
5a	50%	.29
6a	78%	.70
7a	92%	.00
8a	73%	.76
9a	88%	.70
10a	55%	.87
Average	74.9%	.61
1b	85%	.00
2b	73%	.36
3b	65%	.15
4b	65%	.70
5b	35%	.00
6b	50%	.82
7b	78%	.76
8b	78%	.76
9b	69%	.00
10b	69%	.62
Average	66.7%	.35
Total Av.	70.8%	.48

Kuder-Richardson Estimates of Reliability, based upon item variance:

Part I, r_1 = .629
Listening, Part I, r_1 = .721
Part Ia, r_1 = .724
Part Ib, r_1 = .000
Listening, Part II, r_1 = .691

Total Test, r_1 = .822

Item Difficulty and Discrimination

Units XV-XVII, Semester II Examination

Part I. Listening, Recognition of Themes and Elements

Item no.	Diff.	Disc.
1a	78%	.82
2a	81%	.48
3a	63%	.59
4a	67%	.82
5a	52%	.87
6a	89%	.70
7a	59%	.42
8a	22%	.00
9a	70%	.82
10a	78%	.82
11a	48%	.87
12a	41%	.14
13a	63%	.82
14a	85%	.62
15a	81%	.76
Average	65.1%	.64
1b	81%	.76
2b	67%	.36
3b	78%	.70
4b	30%	-.61
5b	44%	.48
6b	48%	.29
7b	78%	.76
8b	48%	.42
9b	63%	.00
10b	26%	.47
11b	56%	.29
12b	44%	.57
13b	70%	.48
14b	52%	.29
15b	04%	.00
Average	52.6%	.35
Total Av.	58.9%	.50

Part II. Listening, Stylistic Recognition

Item no.	Diff.	Disc.
1	44%	.87
2	52%	.42
3	59%	.70
4	44%	.81
5	63%	.29
6	81%	.76
7	63%	.57
8	33%	.87
9	63%	.14
10	74%	.48
Average	57.6%	.59

Part III. Tone-Row Problems

Item no.	Diff.	Disc.
1	81%	.70
2	63%	.82
3	81%	.70
4	81%	.46
5	56%	.42
6	74%	.62
7	70%	.82
8	63%	.59
9	70%	.87
10	56%	.15
11	52%	.00
12	48%	.59
Average	66.3%	.56

Kuder-Richardson Estimates of Reliability, based upon item variance:

Part I, r_1 = .826
Part Ia, r_1 = .822
Part Ib, r_1 = .525
Part II, r_1 = .787
Part III, r_1 = .803

Total Test, r_1 = .993

TRANSPARENCIES

Unit I: The Elements of Music
- Rhythm notation (10)
- Pitch notation (12)
- Melody (9)
- Harmony (12)
- Texture (2)

Unit IV: Sonata-movement Design: The Classical Sonata and Symphony
- Sonata-movement design (1)
- Beethoven, Symphony No. 3 in Eb, first movement, form (2)

Unit V: The Variation Form in the Romantic Era
- Beethoven, Symphony No. 3 in Eb, fourth movement (6)
- Brahms, Symphony No. 4, fourth movement (11)

Unit VI: The Concerto
- Bach, Brandenburg Concerto No. 5 (5)

Unit VII: Song and Choral Music
- Parts of the Mass (1)

Unit VIII: Bach and Handel: The Culmination of the Baroque
- Handel, Water Music Suite (1)
- Bach, Cantata No. 80 (7)
- Bach, Toccata and Fugue in D Minor (2)

Unit IX: Early Music
- Palestrina, "Sicut cervus" (5)
- Early instruments (7)
- Josquin Des Prez, Missa Pange lingua (4)
- Monteverdi (1)

Unit X: Opera
- Mozart, Don Giovanni (3)

Unit XI: The Late Romantic Symphony
- Mahler, Symphony No. 5, first movement (8)
- Mahler, Symphony No. 5, second movement (7)

Unit XII: Impressionism
- Debussy, Nocturnes, II, "Fêtes" (5)
- Debussy, Nocturnes, III, "Sirènes" (2)

Unit XIII: Neo-Classicism
- Prokofiev, Classical Symphony (7)
- Stravinsky, Symphony of Psalms (11)

Unit XIV: The Influence of Folk Music
- Bartók, Concerto for Orchestra (5)

Unit XV: Expressionism
- Webern, Symphony, Op. 21 (5)
- Schoenberg, Serenade, Op. 24 (3)
- Berg, Violin Concerto (3)

Unit XVII: Twentieth-Century American Music
- Ives, Three Places in New England (8)
- Gershwin, Concerto in F for Piano and Orchestra (2)
- Harris, Third Symphony (8)
- Bernstein, West Side Story (2)

CLASSROOM TAPES

Unit I: The Elements of Music
Rhythm Examples
Melody Examples
Harmony Examples
Texture Examples
Timbre Examples
Copland, Billy the Kid

Unit II: Nineteenth-Century Instrumental and Descriptive Music
Strauss, Till Eulenspiegel's Merry Pranks

Unit III: More Elements of Music
Style

Unit IV: Sonata-Movement Design: The Classical Sonata and Symphony
Mozart, Sonata in C Major for Violin and Piano, K.296, 1st movement
Haydn, Symphony No. 104
Beethoven, Symphony No. 3 in Eb Major, 1st movement

Unit V: Variation Form in the Romantic Era
Beethoven, Symphony No. 3 in Eb Major, 4th movement
Brahms, Symphony No. 4 in E Minor, 4th movement

Unit VI: The Concerto
Beethoven, Piano Concerto No. 5, 1st and 3rd movements
Bach, Brandenburg Concerto No. 5, 1st movement

Unit IX: Early Music
Palestrina, "Sicut cervus," "Soave fia il morir"
Monteverdi, Il ballo delle ingrate

Unit X: Opera
Mozart, Overture to Don Giovanni
Comparison of period styles in opera: Monteverdi, Il ballo delle ingrate and Mozart, Don Giovanni and Strauss, Salomé

Unit XI: The Late Romantic Symphony
Mahler, Symphony No. 5, 1st and 2nd movements

Unit XII: Impressionism
Debussy, Nocturnes, "Fêtes" and "Sirènes"

Unit XIII: Neo-Classicism
Stravinsky, Symphony of Psalms

Unit XIV: The Influence of Folk Music
Bartók, Concerto for Orchestra, 1st and 4th movements

Unit XV: Serial Technique and Expressionism
- Webern, Symphony, Op. 21
- Schoenberg, Serenade, Op. 24, "Marsch" and "Variationen"
- Berg, Violin Concerto, 1st and 2nd movements

Unit XVII: Twentieth-Century American Music
- Ives, Three Places in New England, II, "Putnam's Camp . . ."
- Gershwin, Concerto in F for Piano and Orchestra
- Harris, Third Symphony
- Bernstein, West Side Story, "I Feel Pretty" and "Maria"

Examination Tapes
- Listening Achievement Test
- Units II, IV
- Units V-VII
- Unit VIII, Semester I
- Units IX, X
- Units XI-XIV
- Units XV-XVII

LABORATORY TAPES

Unit I: The Elements of Music
- Rhythm
- Melody
- Timbre
- Copland, *Billy the Kid*
- Harmony, Monophony and Homophony
- Polyphony

Unit II: Nineteenth-Century Instrumental and Descriptive Music
- Strauss, *Till Eulenspiegel's Merry Pranks*

Unit III: More Elements of Music
- Style
- Scales
- Intervals, Tapes A and B
- Chords and Progressions, Tapes A and B
- Chord Inversions

Unit IV: Sonata-Movement Design: The Classical Sonata and Symphony
- Mozart, *Sonata in C Major for Violin and Piano*, K.296, 1st movement
- Haydn, *Symphony No. 104 in D*, 1st movement
- Beethoven, *Symphony No. 3 in Eb Major*, 1st movement

Unit V: Variation Form in the Romantic Era
- Beethoven, *Symphony No. 3 in Eb Major*, 4th Movement
- Brahms, *Symphony No. 4 in E Minor*, 4th movement

Unit VI: The Concerto
- Beethoven, *Piano Concerto No. 5*, 1st movement, Tapes A and B
- Beethoven, *Piano Concerto No. 5*, 3rd movement, Tapes A and B

Unit VIII: Bach and Handel: The Culmination of the Baroque
- Handel, *Water Music Suite*
- Bach, *Cantata No. 80* ("A Mighty Fortress"), 1st movement
- Bach, *Toccata and Fugue in D Minor*

Unit IX: Early Music
- Palestrina, Motets, "Sicut cervus," "Adoramus te, Christe," "Stabat Mater"
- Monteverdi, *Il ballo delle ingrate*

Unit X: Opera
- Mozart, *Overture to Don Giovanni*, Tapes A and B

Unit XI: The Late Romantic Symphony
- Mahler, *Symphony No. 5*, 1st movement
- Mahler, *Symphony No. 5*, 2nd movement

Unit XII: Impressionism
- Debussy, *Nocturnes*, "Fêtes"
- Debussy, *Nocturnes*, "Sirènes"

Unit XV: Serial Technique and Expressionism
    Schoenberg, Serenade, Op. 24
    Berg, Violin Concerto

Unit XVII: Twentieth Century American Music
    Ives, Three Places in New England, II, "Putnam's Camp . . ."
    Harris, Third Symphony

MUSICAL SCORES

The following scores are all "pocket" or "study" editions. They are arranged in the order of the course content outline.

Composer	Work	Publisher
Copland	Billy the Kid Ballet Suite	Boosey & Hawkes
Mussorgsky-Ravel	Pictures at an Exhibition	Boosey & Hawkes
R. Strauss	Till Eulenspiegel's Merry Pranks	Eulenberg
Haydn	Symphony No. 104 ("London")	Eulenberg
Beethoven	Symphony No. 3, Op. 55 ("Eroica")	Eulenberg
Brahms	Symphony No. 4, Op. 98	Eulenberg
Beethoven	Piano Concerto No. 5, Op. 73, ("Emperor")	Eulenberg
Verdi	Requiem	Eulenberg
Handel	Messiah	Eulenberg
Handel	Water Music Suite	Eulenberg
J. S. Bach	Cantata No. 80, "Ein' feste Burg"	Eulenberg
J. S. Bach	Brandenburg Concerti	Eulenberg
Monteverdi	Il ballo delle ingrate	Schott (AMP)
Mozart	Don Giovanni (complete or overture)	Eulenberg
Mahler	Symphony No. 5	Peters
Debussy	Nocturnes	Eulenberg
Prokofiev	Classical Symphony, Op. 25	Boosey & Hawkes
Stravinsky	Symphony of Psalms (rev. 1948)	Boosey & Hawkes
Bartók	Concerto for Orchestra	Boosey & Hawkes
Schoenberg	Serenade, Op. 24	Hansen (G. Schirmer)
Webern	Symphony, Op. 21	Universal (Presser)

Berg	Violin Concerto	Universal (Presser)
Ives	Three Places in New England	Mercury
Gershwin	Concerto in F for Piano & Orchestra	Harms (MPH)
Harris	Third Symphony	G. Schirmer

The following scores are not available in "pocket" editions.

Mozart	Sonatas for Violin and Piano (in collection)	G. Schirmer
Schubert	"Der Wanderer" and "Erlkönig" (available singly)	G. Schirmer
Bach	Toccata and Fugue in D Minor	G. Schirmer
Josquin Des Prez	Missa Pange lingua	World Library of Sacred Music
Palestrina	"Sicut cervus" and "Adoramus te, Christe" (available singly)	G. Schirmer
Bernstein	West Side Story	G. Schirmer

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Unit I: The Elements of Music

Copland, Aaron. Billy the Kid/Rodeo, recorded by the New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6175.

________. Appalachian Spring/El Salon Mexico, Dance from "Music for the Theatre," recorded by the New York Philharmonic, Leonard Bernstein, cond. Columbia ML 5755.

Mussorgsky-Ravel. Pictures at an Exhibition, recorded by the NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victor LM-1838, 1954.

Songs of the Old West, sung by Ed McCurdy. Elecktra ELK-112.

Folk Songs of the Frontier, recorded by the Roger Wagner Chorale. Capitol P8332.

Marching Along, recorded by the Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. Mercury SR90105.

Unit II: Nineteenth-Century Instrumental and Descriptive Music

Mussorgsky, Modest. Pictures at an Exhibition, recorded by Sviatoslav Richter, pianist. Columbia ML 5600, 1958.

Strauss, Richard. Till Eulenspiegels Lustige Streiche, Op. 28/Don Juan, Op. 20, recorded by the Berlin Philharmonic, Joseph Keilberth, cond. Telefunken TC 8050.

Unit IV: The Classical Sonata and Symphony

Mozart, W. A. Sonata in C Major, K.296, recorded by Erica Morini, violin, and Rudolf Firkusny, piano. Decca DL 710094.

Haydn, Franz Josef. Symphony No. 104 in D Major ("London"), recorded by the New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6050.

Beethoven, Ludwig van. Symphony No. 3 in Eb, Op. 55 ("Eroica"), recorded by the NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victor LM-1042, 1950.

Beethoven, Ludwig van. Symphony No. 3 in Eb Major ("Eroica"), recorded by the Columbia Symphony Orchestra, Bruno Walter, cond. Columbia MS 6036.

Unit V: Variation Form in the Romantic Era

Brahms, Johannes. Symphony No. 4 in E Minor, Op. 98, recorded by the Columbia Symphony Orchestra, Bruno Walter, cond. Columbia MS 6113.

Unit VI: The Concerto

Beethoven, Ludwig van. Concerto No. 5 in Eb Major for Piano and Orchestra, Op. 73, recorded by Rudolf Serkin, piano, and the New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6366, 1962.

Unit VII: Song and Choral Music

Schubert, Franz. Schubert Songs, recorded by Gerard Souzay, baritone; and Dalton Baldwin, piano. Philips PHS 900-007.

Verdi, Giuseppe. Requiem, 2 LPs, recorded by Herva Nelli, soprano; Fedora Barbieri, mezzo-soprano; Giuseppe de Stefano, tenor; Cesare Siepi, bass; with the Robert Shaw Chorale and the NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victor LM-6018, 1951.

Unit VIII: Bach and Handel: The Culmination of the Baroque

Handel, George Friederich. Messiah, 3 LPs, recorded by Elsie Morison, soprano; Marjorie Thomas, contralto; Richard Lewis, tenor; James Milligan, bass-baritone; with the Huddersfield Choral Society and the Royal Liverpool Philharmonic Orchestra, Sir Malcom Sargent, cond. Angel 3598 C.

__________. Water Music (Concerto No. 25), recorded by the Berlin Philharmonic Orchestra, Fritz Lehmann, cond. Archive ARC 3010, 1951.

__________. Water Music Suite/Royal Fireworks Music, recorded by the London Symphony Orchestra, Anthony Bernard, cond. Counterpoint/Esoteric 606.

Bach, J. S. Cantata No. 80 ("Ein feste Burg ist unser Gott"), recorded by Maja Weis-Osborn, soprano; Hilde Rossl-Majdan, alto; Kurt Equiluz, tenor; Walter Berry, bass; the Vienna Chamber Orchestra and Akademie Choir, Felix Prohaska, cond. Vanguard BG-508.

__________. Toccata and Fugue in D Minor, BWV 565, et al., recorded by Helmut Walcha, organ. Archive ARC 73124, 1956.

__________. Brandenburg Concertos, 3 LPs, recorded by the Chamber Orchestra of the Vienna State Opera, Felix Prohaska, cond. Vanguard BG-540/42.

Vivaldi, Antonio. The Four Seasons, from "Il cimento del'armoniae del 'invenzione," Op. 8, recorded by Renata Biffoli, violin; with the Gli Accademici di Milano. Vox PL 11480, 1959.

French Baroque Music for Harpsichord: Works by Couperin, Rameau, and Boismortier, recorded by Igor Kipnis. Epic LC 3889.

Unit IX: Early Music

Des Prez, Josquin. Missa Pange lingua/8 Secular Works, recorded by the Pro Musica Antiqua, Safford Cape, cond. Archive 73159, 1959-60.

Praetorius, Michael, Heinrich Isaac and Roland de Lassus. The Renaissance Band, recorded by the New York Pro Musica, Noah Greenberg, musical director. Decca DL 79424.

Palestrina, Pierluigi, Josquin Des Prez, et al. Echoes from a 16th-Century Cathedral, recorded by the Roger Wagner Chorale. Capitol SP 8460.

Palestrina/Monteverdi, recorded by the Netherlands Chamber Choir, Felix de Nobel, cond. Angel 35667.

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Monteverdi, Claudio. Il ballo delle ingrate, recorded by Alfred Deller, counter-tenor; April Cantelo and Eileen McLoughlin, sopranos; David Ward, baritone; Julian Bream, lute; Desmond Dupre, viola da gamba; Denis Baughan, harpsichord; the Ambrosian Singers and the London Chamber Players, Alfred Deller, director. Vanguard BG-567.

Unit X: Opera

Mozart, W. A. Don Giovanni Highlights, recorded by Eberhard Wachter, Joan Sutherland, Elisabeth Schwartzkopf, Luigi Alva, Graziella Sciutti, and the Philharmonia Orchestra, Carlo Maria Giulini, cond. Angel 35642.

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__________. Salomé: "Dance of the Seven Veils"/Also Sprach Zarathustra, recorded by the Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Victor LM 1806, 1954.

Unit XI: The Late Romantic Symphony

Mahler, Gustav. Symphony No. 5 in C-sharp Minor, 2 LPs, recorded by the Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor LSC-7031, 1964.

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Unit XII: Impressionism

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Unit XIII: Neo-Classicism

Prokofiev, Sergey. Classical Symphony, recorded by the Philharmonia Orchestra, Igor Markevitch, cond. Angel 35008.

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__________. L'Histoire du Soldat/Octet for Wind Instruments, conducted by Igor Stravinsky. Columbia ML 4964.

Unit XIV: The Influence of Folk Music

Bartók, Bela. Concerto for Orchestra, recorded by the Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor LSC-2643, 1963.

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